

ARCHIVES OF RECORDED MUSIC
ARCHIVES DE LA MUSIQUE ENREGISTRÉE

A CATALOGUE OF RECORDED
CLASSICAL AND TRADITIONAL
INDIAN MUSIC

CATALOGUE DE LA
MUSIQUE INDIENNE
CLASSIQUE ET TRADITIONNELLE ENREGISTRÉE

WITH AN INTRODUCTION ON
INDIAN MUSICAL THEORY
AND INSTRUMENTS
BY

AVEC UNE INTRODUCTION
SUR LA THÉORIE ET LES
INSTRUMENTS INDIENS
PAR

ALAIN DANIELOU
(SHIVĀ ŚHARAN)

U N E S C O

INDIAN MUSIC
MUSIQUE INDIENNE

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FOREWORD

The preparation of a catalogue of recorded music in India is, in a way, a distressing task, for the best of the music recorded has been destroyed without any regard for its artistic value.

Some of the most important recording companies were and still are mainly foreign concerns and have no responsible artistic adviser.

If the sales of a record fail to reach a certain figure during a three-monthly period, the record is automatically destroyed. The great majority of the records which should figure in this catalogue are therefore no longer available and almost all the records of musicians of the past generation have been destroyed.

Yet in order to give a reasonable idea of recorded Indian classical music, we have maintained a certain number of important records of which the matrices were recently destroyed but which are to be found in the collections of every music lover in India.

A. D.

AVANT-PROPOS

L'établissement d'un catalogue de la musique indienne enregistrée est une entreprise quelque peu décourageante, car les meilleurs enregistrements ont été détruits, sans égard pour leur valeur artistique.

Quelques-unes des plus importantes maisons d'édition de disques étaient — et sont encore — des sociétés étrangères qui n'ont pas de conseiller artistique qualifié.

Tout disque dont la vente n'atteint pas un certain chiffre au cours d'un trimestre est automatiquement supprimé. Aussi, la grande majorité des disques qui devraient figurer dans ce catalogue ne sont-ils plus en vente. De même, presque tous les enregistrements de musiciens appartenant aux générations précédentes ont été détruits.

Compte tenu de ces faits, pour donner une idée assez juste de la musique classique enregistrée, nous avons maintenu dans ce catalogue un certain nombre de disques importants dont les matrices ont été récemment détruites, mais qu'on pourra trouver dans les discothèques de tous les amateurs de musique du pays.

A. D.

The material used for preparing this catalogue was mainly collected with the active collaboration of:

Shrī H. R. Doctor, Principal, College of Indian Music, Baroda;
Shrī C. Subrahmanya Ayyar, Madras;
Shrī B. K. Roy Chaudhury, Calcutta;
Shrīmatī Indira Devi Chaudhuri, Director, Sangītā Bhavanā, Santiniketan;
The Directors of All India Radio Delhi, Madras, Bombay, Calcutta, Lucknow,
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The Education Ministry, New Delhi.

For checking the lists, listening to records, and providing additional information we are grateful to

Shrī Musiri Subrahmanya Iyer, Principal, Central College of Karnātaka Music, Madras;
Prof. P. Sambamoorthy, Head of the Department of Music, Madras University;
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Shrī M. K. Samant, Cultural Association, Benares.

We further wish to convey our thanks to the musicians who sent us important information, in particular Shrī Paṇḍit Omkarnāth Thakur, Shrīmatī Lakshmībāi; Jadhav, Shrīmatī Juthikā Roy, Mr. Abbasuddin Ahmed, etc.

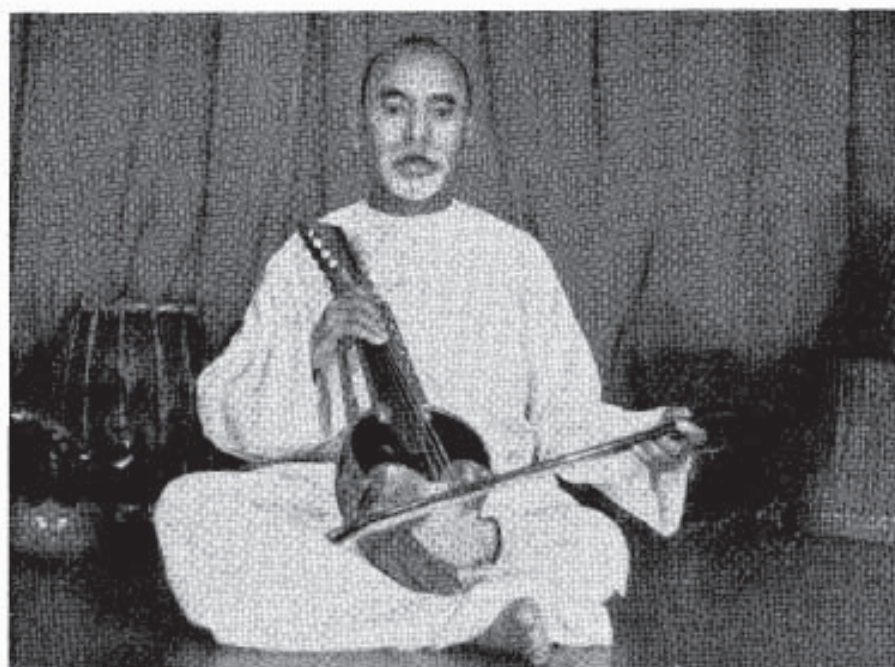
Our thanks are due to the Hindusthan, Megaphone, Columbia, and H. M. V. Recording Companies for the help given to us and the facilities afforded in checking and listening to over one thousand records.

ILLUSTRATIONS



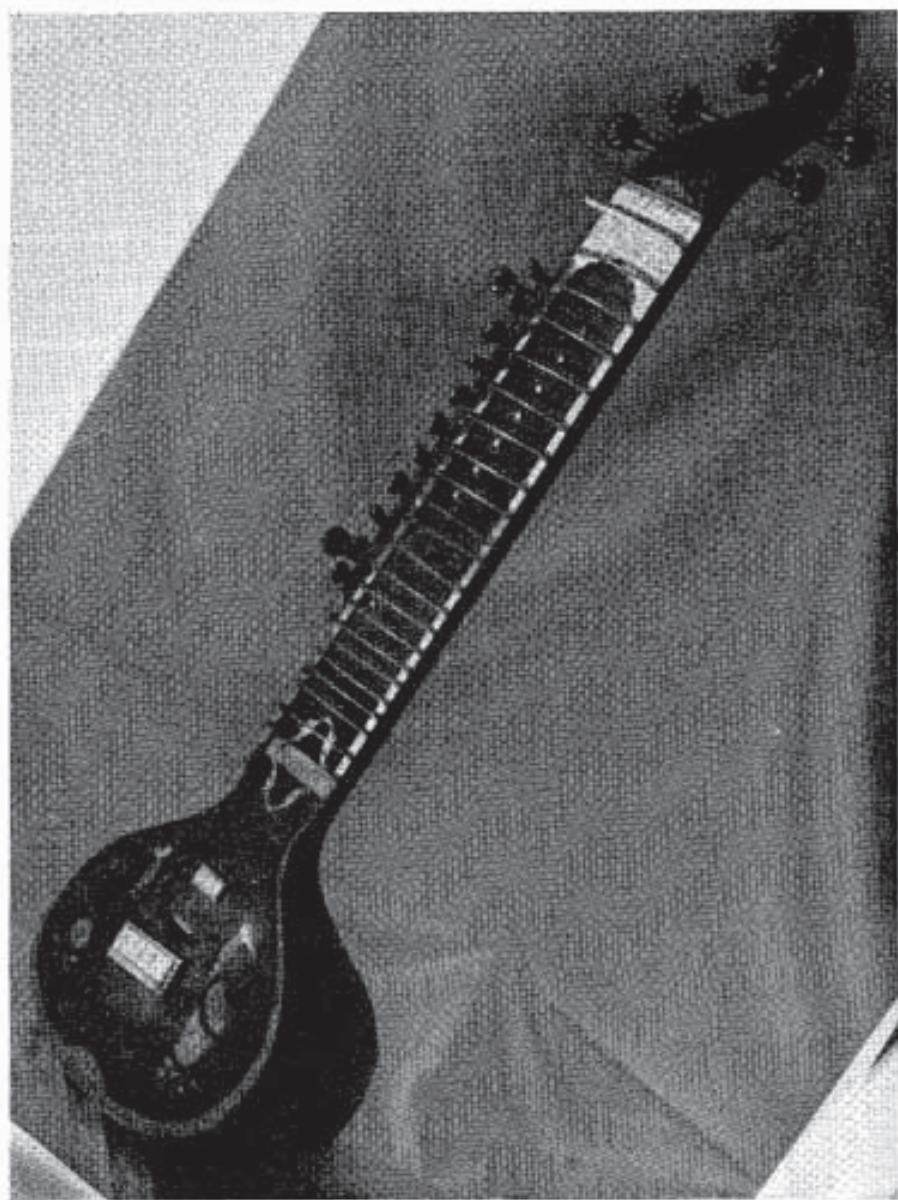
Ustad Alla-ud-din Khān (playing the/jouant du Sarode).

Photo Henri Mukherjee.



Ustad Alla-ud-din Khān (playing the/jouant du Sarinda).

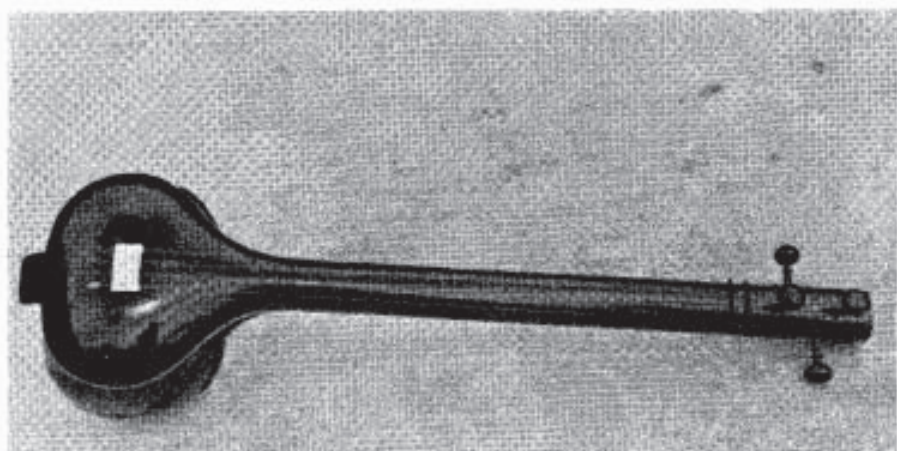
Photo Henri Mukherjee.



Surbahār



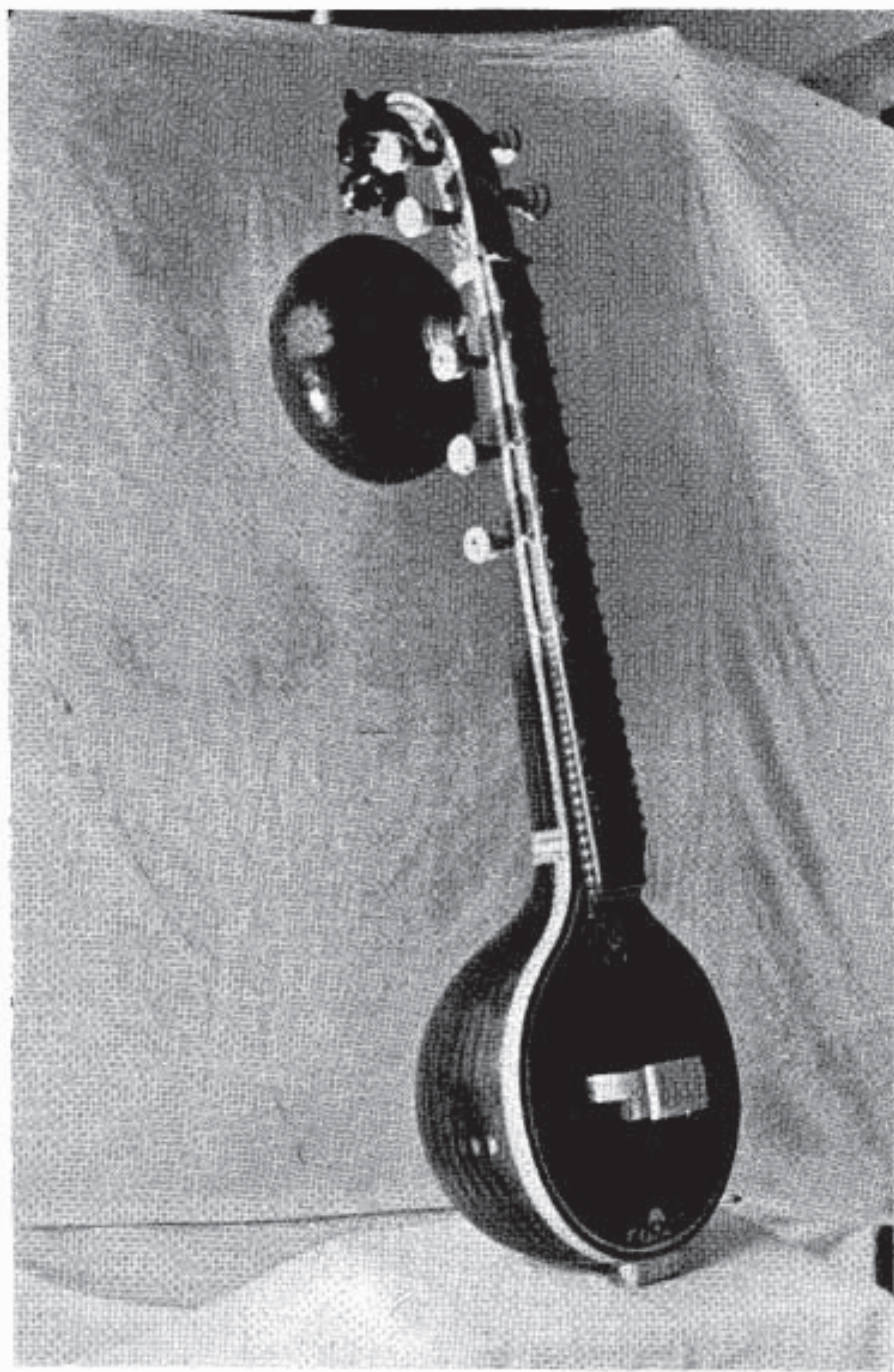
Surbahār



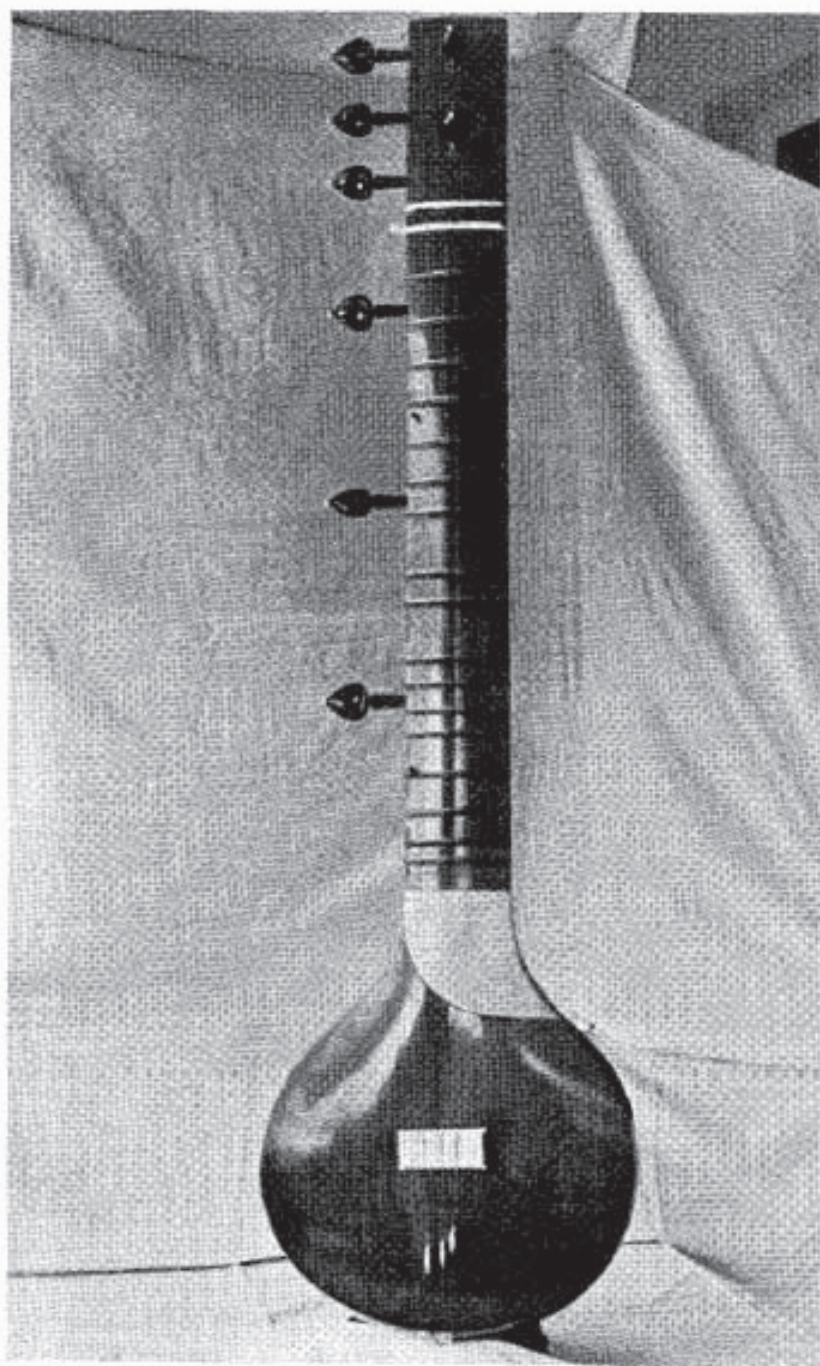
Tānpūrā



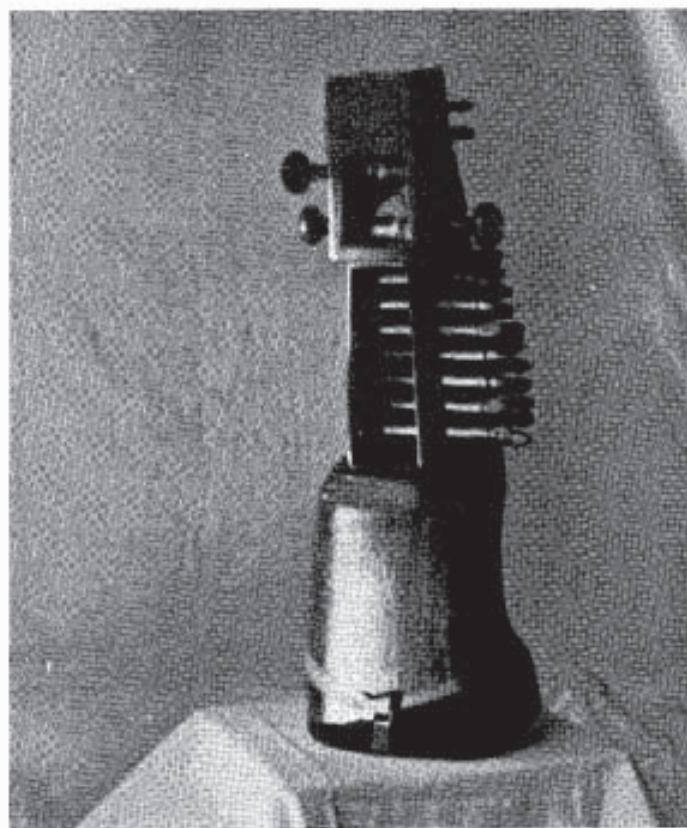
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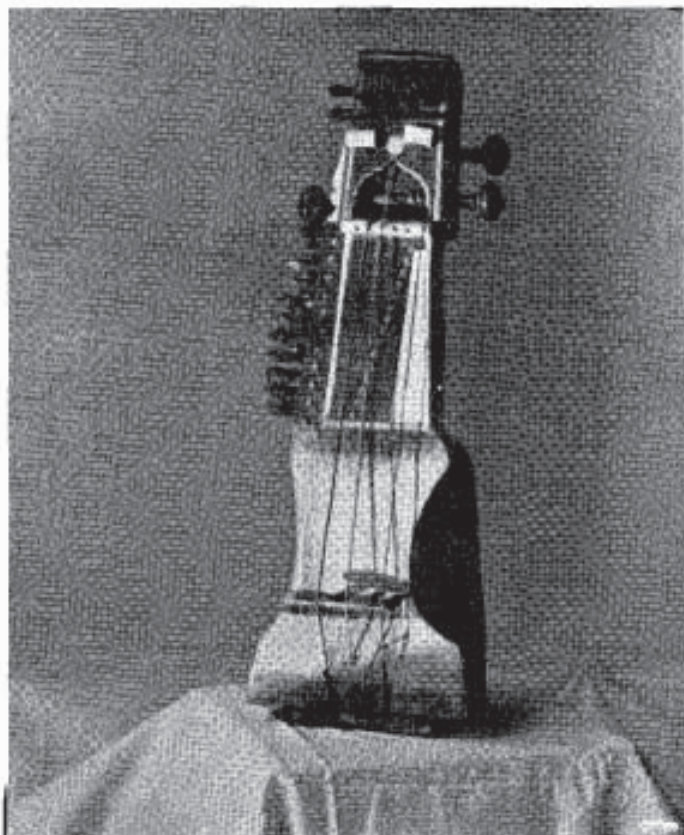
Vinā South India/Inde méridionale.



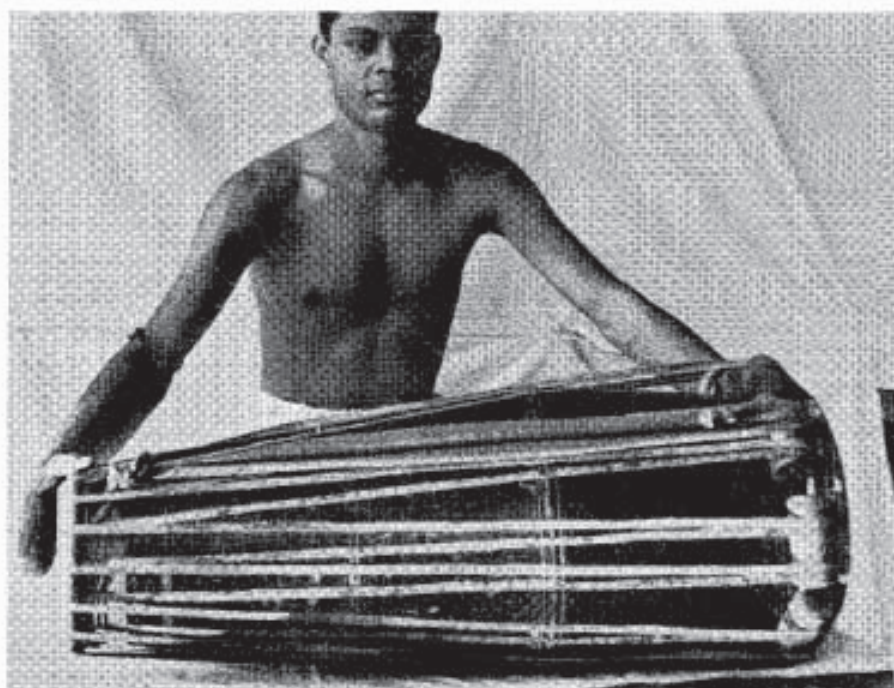
Sitār



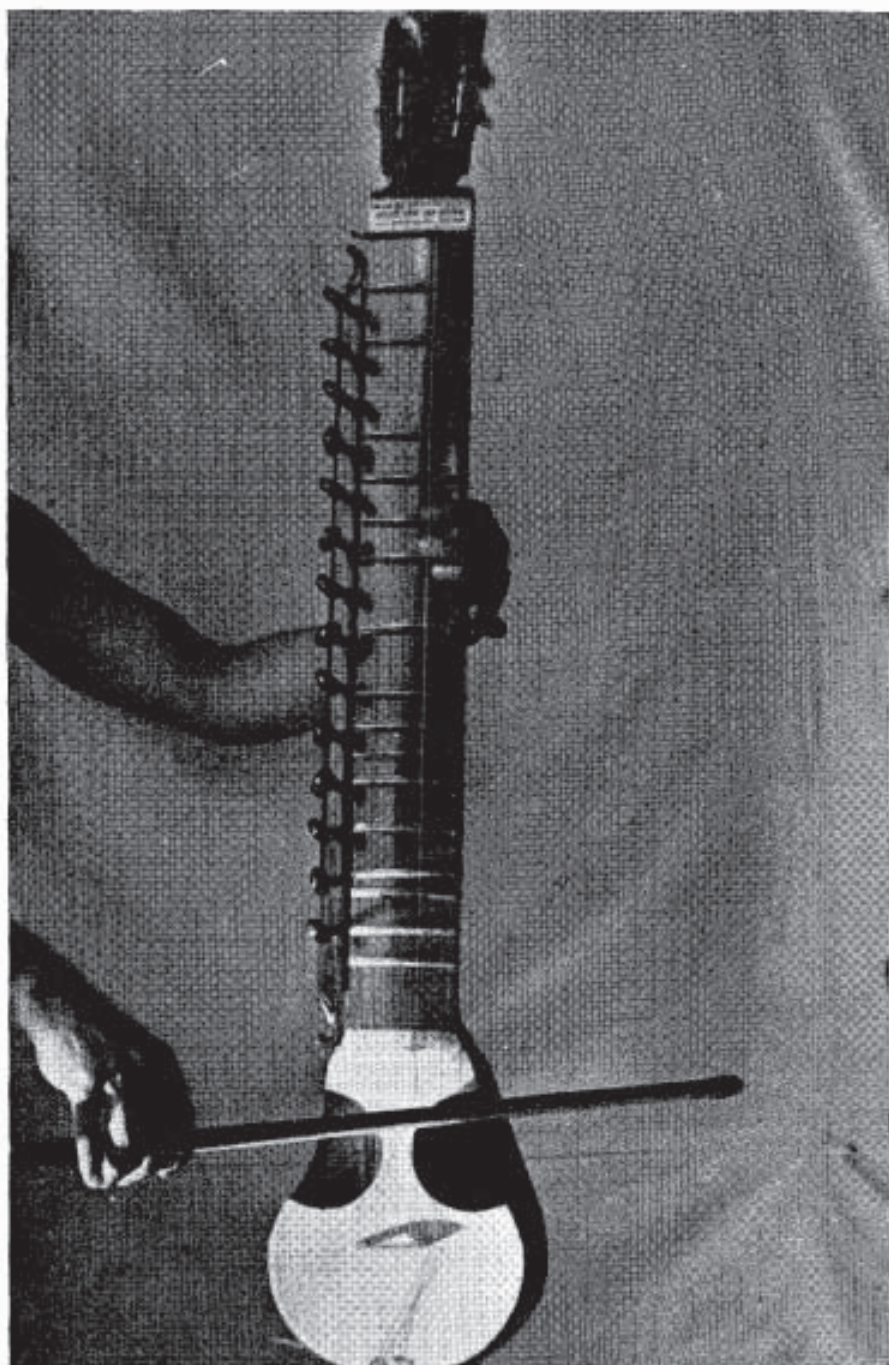
Sārangi (Back view/vu de dos).



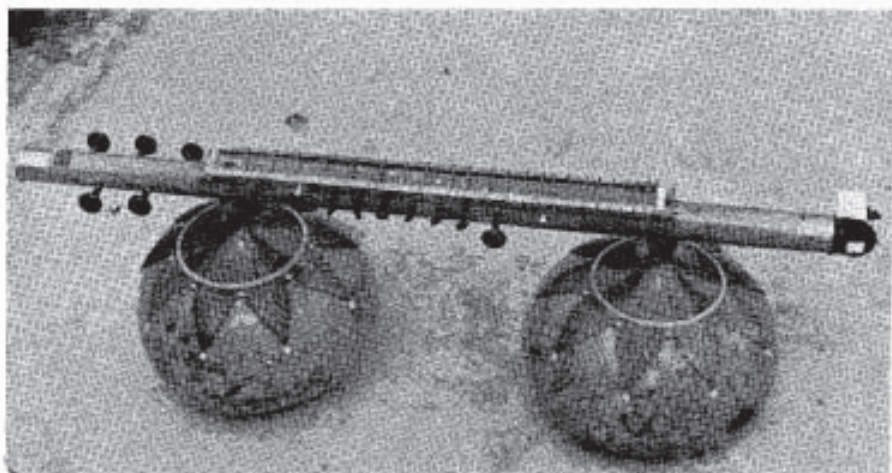
Sārangi



Mridangā



Esrāj



Vīṇā, North India/Inde septentrionale.



Tablā

Nous tenons à remercier ici :

Shrī H. R. Doctor, principal du Collège de musique indienne, Baroda;
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qui par leur active collaboration nous ont grandement aidés à rassembler les
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fournir tous renseignements.

Tous les musiciens qui nous ont aidés de leurs avis autorisés, en particulier :
Shrī Paṇḍit Omkārnāth Thakur, Shrīmātī Lakshmībāī Jadhav, Shrīmātī Juthikā
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Nous tenons également à remercier les sociétés d'édition de disques Hindusthan,
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facilités qu'elles nous ont offertes pour la vérification et l'audition de plus d'un
millier de disques.

PROPOSED SELECTIONS — SÉLECTIONS PROPOSÉES

The following selections are given as a first, representative choice of Indian records.

Les sélections ci-après constituent un premier choix de disques représentatifs de la musique indienne enregistrée.

I

Northern Indian music (instrumental) Musique de l'Inde septentrionale (instrumentale) (10 inches/25 cm)

- | | |
|------------------------------------|--------------------|
| 1. Abdul Aziz Khān (vichitrā vīṇā) | H. M. V. N 6982 |
| 2. Ali Akbar Khān (sarode) | H. M. V. N 16781 |
| 3. Allā-ud-dīn Khān (sarode) | Megaphone JNG 192 |
| 4. Enayat Khān (surbahār) | Megaphone JNG 5236 |
| 5. Bismillah (shahnāi) | H. M. V. N 14560 |
| 6. Ahmadjana Thivarhavā (tablā) | H. M. V. N 15906 |
| 7. Chhoté Khān (sārangī) | Megaphone JNG 11 |

II

Northern Indian music (vocal) Musique de l'Inde septentrionale (vocale) (12 inches/30 cm)

- | | |
|---------------------|------------------|
| 1. Abdul Karīm Khān | Columbia BEX 260 |
| 2. Faiyaz Khān | Hindusthan HH 1 |
| 3. Kesarbāi Kerkar | H. M. V. HQ 2 |
| 4. Omkarnāth Thakur | Columbia BEX 270 |

III

Northern Indian music (vocal) Musique de l'Inde septentrionale (vocale) (10 inches/25 cm)

- | | |
|--------------------------|------------------|
| 1. Gulām Ali Khān (Badé) | Columbia VE 5052 |
| 2. Gulām Ali Khān (Badé) | Hindusthan H 886 |

- | | |
|------------------------------|-------------------|
| 3. Omkarnāth Thakur | Columbia GE 3132 |
| 4. Omkarnāth Thakur | Columbia GE 3144 |
| 5. Roshanārā Bégum | Columbia VE 5032 |
| 6. Vishmadeva Chattopadhyayā | Megaphone JNG 449 |
| 7. Vishmadevā Chattopadhyayā | Megaphone JNG 960 |
| 8. Faiyaz Khān | Hindusthan H 1156 |

IV

Northern Indian music (instrumental)
Musique de l'Inde septentrionale (instrumentale)
(10 inches/25 cm)

- | | |
|------------------------------------|-------------------|
| 1. Abdul Karīm Khān (vīṇā) | Columbia GE 17505 |
| 2. Ali Akbar Khān (sarode) | H. M. V. N 16781 |
| 3. Alla-ud-dīn Khān (sarode) | Megaphone JNG 924 |
| 4. Enayat Khān (sitār) | Megaphone MCC 72 |
| 5. Mohammad Sharīf (vichitrā vīṇā) | H. M. V. N 14949 |
| 6. Ravindra Shankar (sitār) | H. M. V. N 20027 |
| 7. Vilayet Hussain Khān (sitār) | Columbia GE 3344 |
| 8. Bismillah (shahnāi) | H. M. V. N 14564 |

V

South Indian music (instrumental)
Musique de l'Inde méridionale (instrumentale)
(10 inches/25 cm)

- | | |
|---|------------------|
| 1. Rājaratnam Pillai (T. N.) (nāgasvaram) | Columbia CA 720 |
| 2. Māhalingam (T. R.) (fl) | Columbia GE 6389 |
| 3. Sanjīvā Rao (fl) | Columbia GE 968 |
| 4. Veenai Dhanam (vīṇā) | Columbia GE 980 |
| 5. Venkataswāmī Naidu (vln) | H. M. V. N 8970 |
| 6. Gopinath's Party (kathākali orchestra) | H. M. V. N 18958 |

VI

South Indian music (instrumental)
Musique de l'Inde méridionale (instrumentale)
(10 inches/25 cm)

- | | |
|---|------------------|
| 1. Sanjīvā Rao (fl) | Columbia GE 6274 |
| 2. Veenai Dhanam (vīṇā) | Columbia GE 981 |
| 3. Veenai Dhanam (vīṇā) | Columbia GE 982 |
| 4. Mannarkudi K. Savitrī (gottuvādyam) | Columbia GE 6540 |
| 5. Venkataswāmī Naidu (vln) | H. M. V. N 8971 |
| 6. Rājaratnam Pillai (T. N.) (nāgasvaram) | Columbia CA 731 |

VII

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(10 inches/25 cm)

- | | |
|--------------------------------|------------------|
| 1. Subrahmanya Iyer Musiri | Columbia LBE 57 |
| 2. Rāmānujā Iyengar, Ariyakudi | Columbia A 106 |
| 3. Shrīnivāsā Iyer, Semmangudi | Columbia VE 62 |
| 4. Pattammal D. K. | Columbia GE 6203 |
| 5. Subbulakshmi M. S. | H. M. V. N 18680 |
| 6. Vasantākokilam (N. C.) | H. M. V. N 18552 |

VIII

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(12 inches/30 cm)

- | | |
|-----------------------------|-----------------|
| 1. Bālāsubrahmanyam (G. N.) | Columbia H 123 |
| 2. Subbulakshmi (M. S.) | H. M. V. HT 116 |

IX

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(10 inches/25 cm)

- | | |
|----------------------------|------------------|
| 1. Subrahmanya Iyer Musiri | Columbia LBE 30 |
| 2. Pattammal (D. K.) | Columbia GE 6173 |
| 3. Subbulakshmi (M. S.) | H. M. V. N 18234 |
| 4. Vasantākokilam (N. C.) | H. M. V. N 18219 |

X

Songs of Rabindranath Tagore
Chants de Rabindranath Tagore

- | | |
|--|------------------|
| 1. Tumi ki ké bolé chhabi (Pankaj Mullick) | Columbia VE 2524 |
| 2. Vasanté ki shudhu kévala (Shāntidevā Ghosh) | H. M. V. N 27614 |
| 3. Hé Nirupamā (Hemanta Mukherjee) | Columbia GE 2873 |
| 4. Jaga Gaga alasa (Hemanta Mukherjee) | Columbia GE 7502 |
| 5. Ogo Badhu Sundari (Amitā Sēn) | Hindusthan H 866 |
| 6. Chinilé nā āmāré ki (Amitā Sēn) | Hindusthan H 279 |

XI

Tibetan Music
Musique tibétaine

- | | |
|---|------------------|
| 1. The Offering of the 10th (Monks of the Maru Monastery) | H. M. V. N 16622 |
| L'offrande de la dîme (moines du monastère de Maru) | |

- | | |
|--|------------------|
| 2. The Lion of the Moon (Kyumu Lunga Troupe)
Le lion de la lune (troupe de Kyumu Lunga) | H. M. V. N 16623 |
| 3. The Nests of the Birds (Lhasa Orchestra)
Le nid d'oiseaux (orchestre de Lhasa) | H. M. V. N 16624 |
| 4. Lady, Bright as the Sun (Kyumu Lunga Troupe)
Dame, brillante comme le soleil (troupe de Kyumu Lunga) | H. M. V. N 16678 |
| 5. The Sea Goddesses (Lhasa Orchestra)
Les déesses de la mer (orchestre de Lhasa) | H. M. V. N 16679 |
| 6. Nor-Sang Trang-Sum (Lhasa Orchestra)
(orchestre de Lhasa) | H. M. V. N 20020 |

INTRODUCTION

TRANSLITERATION

In Sanskrit, Hindi, Marathi, etc.

- é is pronounced like "ay" in "day"
- ă hardly sounded, like the French mute "e"
- ñ nasalisation of the previous vowel (i.e. *an* like the French "an")
- ṭṇ cerebrals

In Bengali words

- a is pronounced like "o" in "mob"
- s is always pronounced "sh"
- ā is pronounced like "a" in "father"
- ae is pronounced like "a" in "cat"
- v is pronounced "b"

THE INDIAN SYSTEM OF MUSIC

The Indian system of music is based on properties of sound distinct from those used either in the Harmonic (Western) or the Cyclic (Chinese) systems of music.

To appreciate Indian music, we must leave aside Western musical conceptions and habits. If we try to judge one system of music from the standpoint of another we are unable to assess its worth.

Indian music is modal, as was ancient Greek music, and as are the systems prevalent in Turkey, Persia and most of the countries of the Middle East. In this system, the meaning of each note depends on its relation to a permanent sound, the tonic, whether this tonic is played simultaneously or not. The habit of hearing each sound as related to a fixed basic one has to be acquired by people used to other systems.

Since the meaning of each note depends on its position in the scale, memory plays an essential part in the understanding of modal music. In speech, we have to remember all the words of a sentence until the last word permits us to grasp the general meaning. Similarly, in modal music one has to remember the elements of the mode as they appear, one after another, until the modal picture is completed and the expression can be fully appreciated.

Once the necessity of this mental training is realized, a little practice will make it easy to grasp Indian music.

The fact that the tonic is fixed in the modal system implies that, in any piece of music, a given pitch always corresponds to a given interval. This has very

INTRODUCTION

TRANSCRIPTION PHONÉTIQUE

En sanscrit, en hindi, en marathi, etc. :

- é se prononce comme en français;
- ă se prononce à peine, comme un « e » muet;
- ñ donne le son nasal à la voyelle précédente;
- ṭṇ sont des consonnes *cérébrales* ou *rétroflexes*.

En bengali :

- a se prononce comme « o » dans « mobilisé »;
- s se prononce toujours « ch »;
- ā se prononce comme « a » dans « tâche »;
- ae se prononce comme « a » dans « patte »;
- v se prononce « b ».

LE SYSTÈME MUSICAL INDIEN

Le système musical de l'Inde repose sur des propriétés du son distinctes de celles qui entrent en jeu dans le système harmonique de l'Occident et dans le système cyclique des Chinois.

Pour apprécier la musique indienne, nous devons laisser de côté toutes les habitudes et conceptions musicales de l'Occident. En voulant juger ce système d'après un autre, nous nous condamnons à n'en pas comprendre toute la valeur.

La musique indienne est modale, comme celle de la Grèce antique et comme aujourd'hui encore les systèmes les plus répandus en Turquie, en Perse et dans la plupart des pays du Proche-Orient. Dans ce système, le sens musical de chaque note dépend de son rapport avec un son permanent, la tonique, que cette tonique soit jouée simultanément ou non. Quiconque a l'habitude d'autres systèmes doit s'entraîner, s'il veut comprendre celui-ci, à entendre chaque son en relation avec une base fixe.

De plus, le sens musical de chaque note dépendant de sa position dans la gamme, la mémoire joue un rôle essentiel dans la compréhension de la musique modale. De même qu'il faut se rappeler jusqu'au dernier tous les mots d'une phrase pour en saisir le sens général, de même il faut dans la musique modale se rappeler tous les éléments du mode, l'un après l'autre, au fur et à mesure de leur apparition jusqu'à ce que l'image modale soit complète et l'expression voulue pleinement réalisée.

Une fois qu'on aura reconnu la nécessité de cet exercice mental, il suffira d'un peu de pratique pour comprendre aisément la musique indienne.

definite advantages. The ear quickly becomes trained to recognize the interval and expression of even the briefest note. Further, as a result of this correspondence, accuracy of pitch is of great importance and minute differences become recognizable. Hence the modal system of music always leads to a very detailed scale where a difference of one comma may bring about a complete change in colour and meaning. This offers vast possibilities of musical expression.

INSTRUMENTAL AND VOCAL TECHNIQUE

To obtain perfect accuracy in the intervals, Indian music favours instruments which allow, by sliding, or pulling on the strings, a constant adjustment of pitch. Similarly in vocal technique only such notes are called for as are absolutely free from vibrato or fluctuation. The volume or mellowness of the tone being far less important than accuracy of pitch, certain voices are considered good which may at first appear unpleasant to foreign ears. Likewise, most Western voices seem very unmusical to Indian ears and appear never to maintain a definite pitch.

THE INDIAN SCALE

Indian music is based on natural intervals and rejects temperament as detrimental to musical expression. The octave is normally divided into 22 unequal intervals corresponding to simple ratios. Some modes, however, use a few sounds more, bringing the total of intervals in current use up to about 30. These intervals, which are called *Shruti*, are used with utmost precision and are very easily recognized by their different expression once the ear is trained to appreciate them.

THE MODES OR RĀGĀS

A certain number of intervals corresponding to definite expressions are chosen to form a mode or *rāgā*. Modes are not supposed to have less than five or more than twelve notes. The most usual however, have seven notes.

The tonic and fifth being invariable, the different positions—either flat or natural—of the remaining five notes allow the formation of 72 basic scales. On these can be established an almost limitless number of modes with some differences in their ascending and descending scales. Although the definition of thousands of modes can be found in the ancient theoretical treatises, not more than a few hundred are in common use at the present time. They are taught traditionally with all the particular ornaments which may best bring out their expression, and they form the basis of instrumental and vocal classical music.

Le fait que dans le système modal la tonique est fixe implique que, dans tout morceau musical, à un intervalle donné correspond toujours une hauteur de son donnée. Cela présente des avantages certains. L'oreille s'entraîne rapidement à reconnaître l'intervalle et l'expression même de la note la plus brève. D'autre part, et cela résulte de cette correspondance, la justesse du son a une grande importance et les moindres différences sont faciles à reconnaître. Il s'ensuit que le système modal exige toujours une gamme extrêmement détaillée, où une différence d'un seul comma peut provoquer un changement complet de couleur et de signification. Cela offre à l'expression musicale les plus vastes possibilités.

TECHNIQUE VOCALE ET INSTRUMENTALE

Pour obtenir une justesse parfaite des intervalles, on donne la préférence aux instruments qui permettent, par un simple glissement ou par un pincement des cordes, d'ajuster constamment la hauteur du son. De même, en technique vocale, on n'aime que des émissions absolument pures de tout vibrato ou de toute fluctuation. Le volume ou le moelleux du timbre étant beaucoup moins important que la justesse du ton, certaines voix sont considérées comme bonnes qui peuvent au début sembler déplaisantes à des oreilles étrangères. De même, la plupart des voix occidentales donnent à des oreilles indiennes l'impression d'être inharmoniées et de ne jamais s'arrêter à une hauteur de son bien précise.

LA GAMME INDIENNE

La musique indienne est fondée sur les intervalles naturels et elle rejette le tempérament comme nuisible à l'expression musicale. L'octave est normalement divisée en vingt-deux intervalles inégaux correspondant à des proportions harmoniques simples. Cependant, quelques modes comprennent quelques sons supplémentaires, ce qui porte à environ trente le total des intervalles couramment utilisés. Ces intervalles, appelés shruti, sont employés avec une précision minutieuse et sont facilement reconnaissables par les expressions différentes qu'ils donnent une fois que l'oreille est habituée à les apprécier.

LES MODES, OU RĀGĀS

Un certain nombre d'intervalles, correspondant à des expressions bien définies, sont choisis pour former un mode, ou rāgā. Les modes ne doivent pas, en principe, avoir moins de cinq et plus de douze notes. Les modes les plus usuels en ont sept.

La tonique et la cinquième étant invariables, les différentes positions — soit naturelles, soit bémolisées — des cinq notes restantes permettent de former soixante-douze gammes fondamentales. Sur ces gammes, on peut établir un nombre presque illimité de modes, avec quelques différences selon que la gamme est montante ou descendante. Mais si dans les traités de théorie musicale on trouve la définition de plusieurs milliers de modes anciens, il ne s'en utilise actuellement que quelques centaines. Ils sont enseignés traditionnellement, avec tous les ornements particuliers qui peuvent le mieux concourir à leur expression, et forment la base de la musique classique instrumentale et vocale.

THE MAIN RĀGĀS (MODES)

Each mode corresponds to a particular mood and is also considered as connected with a particular hour of the day when such a mood is more likely to develop. Some modes are also related to particular seasons.

The scale is not sufficient to define a rāgā or mode because the notes cannot generally be used in succession. Certain notes can be used only in relation with other notes in definite melodic figures.

If, for greater facility, we consider that the tonic is always C, the scales of a few characteristic modes may be defined as follows :

MORNING MODES — MODES DU MATIN

(North-Indian name) (Noms de l'Inde septentrionale)								(South-Indian name) (Noms de l'Inde méridionale)							
Lalitā	C	D ^b	E	F [#]	A ^b	B	C								Sūryakāntā
	Ut	Ré ^b	Mi	Fa [#]	La ^b	Si	Ut								
Bhairavā	C	D ^b	E	F	G	B	B	C							Māyāmālavagaulā
	Ut	Ré ^b	Mi	Fa	Sol	Si	Si	Ut							
Bhairavī	C	D ^b	E ^b	F	G	A ^b	B ^b	C							Hanumatodī
	Ut	Ré ^b	Mi ^b	Fa	Sol	La ^b	Si ^b	Ut							
Jaunpurī	C	D	E ^b	F	G	A ^b	B ^b	C							Naṭā-Bhairavī
	Ut	Ré	Mi ^b	Fa	Sol	La ^b	Si ^b	Ut							
Toḍī	C	D ^b	E ^b	F [#]	G	A ^b	B	C							Shubhapantuvārālī
	Ut	Ré ^b	Mi ^b	Fa [#]	Sol	La ^b	Si	Ut							
Bilāvalā	C	D	E	F	G	A	B	C							Shankarābharaṇā
	Ut	Ré	Mi	Fa	Sol	La	Si	Ut							
Brinda- vanī-	C	D	F	G	B ^b	B	C								Madhyamāvātī
Sārangā	Ut	Ré	Fa	Sol	Si ^b	Si	Ut								

EVENING MODES — MODES DU SOIR

Shrī	C	D ^b	E	F [#]	G	A ^b	B	C							Shrī
	Ut	Ré ^b	Mi	Fa [#]	Sol	La ^b	Si	Ut							
Pilū	C	D ^b	D	E ^b	E	F	G	A ^b	A (B ^b)	B	C				Kāmavar- dhanī
	Ut	Ré ^b	Re	Mi ^b	Mi	Fa	Sol	La ^b	La (Si ^b)	Si	Ut				
Pūrāvī	C	D ^b	E	F	F [#]	G	A ^b	B	C						
	Ut	Ré ^b	Mi	Fa	Fa [#]	Sol	La ^b	Si	Ut						
Bhūpālī	C	D	E	G	A	C									Mohanā
	Ut	Ré	Mi	Sol	La	Ut									

LES PRINCIPAUX RĀGĀS (MODES)

Chaque mode correspond à un état d'âme particulier et se rapporte aussi à une certaine heure du jour, convenant particulièrement à la manifestation de cet état d'âme. Certains modes également sont liés à telle ou telle saison.

La gamme ne suffit pas à définir un rāgā ou mode, car en général les notes ne peuvent pas être employées successivement. Certaines ne peuvent l'être qu'en relation avec d'autres notes, dans des figures mélodiques bien définies.

Pour plus de commodité, si nous considérons que la tonique est toujours l'*ut*, la gamme de quelques-uns des modes les plus caractéristiques peut être déterminée comme suit :

EVENING MODES — MODES DU SOIR (*suite*)

(North-Indian name) (Noms de l'Inde septentrionale)										(South-Indian name) (Noms de l'Inde méridionale)									
Bihāgā	C	D	E	F	(F#)	G	A	B	C	Bihāgā									
	Ut	Ré	Mi	Fa	(Fa#)	Sol	La	Si	Ut										
Khamājā	C	D	E	F	G	A	B ^b	B	C	Hari-Kāmbodhi									
	Ut	Ré	Mi	Fa	Sol	La	Si ^b	Si	Ut	or/ou Khamājā									
Tīlak- Kāmodā	C	D	E	F	G	A	B	C											
	Ut	Ré	Mi	Fa	Sol	La	Si	Ut											
Mālkoshā	C	E ^b	F	A ^b	B ^b	C				Hindolā									
	Ut	Mi ^b	Fa	La ^b	Si ^b	Ut													
Kalyāṇā	C	D	E	F#	G	A	B	C		Mecha-Kalyāṇī									
	Ut	Ré	Mi	Fa#	Sol	La	Si	Ut											
Kāfi	C	E	E ^b	F	G	A	B ^b	C		Karaharāpriyā									
	Ut	Mi	Mi ^b	Fa	Sol	La	Si ^b	Ut											
Darbārī- Kānaḍā	C	D	E ^b	F	G	A ^b	B ^b	C											
	Ut	Ré	Mi ^b	Fa	Sol	La ^b	Si ^b	Ut											
Bāgēshrī	C	D	E ^b	F	(G)	A	B ^b	C											
	Ut	Ré	Mi ^b	Fa	Sol	La	Si ^b	Ut											
Multāṇī	C	D	E ^b	F	G	A ^b	B ^b	C											
	Ut	Ré	Mi ^b	Fa	Sol	La	Si ^b	Ut											
Kédārā	C	D	E	F	F#	G	A	B	C	Kédārā									
	Ut	Ré	Mi	Fa	Fa#	Sol	La	Si	Ut										
Dēshā	C	D	E	F	G	A	B ^b	B	C										
	Ut	Ré	Mi	Fa	Sol	La	Si ^b	Si	Ut										
Kalingaḍā	C	D ^b	E	F	G	A ^b	B	C											
	Ut	Ré ^b	Mi	Fa	Sol	La ^b	Si	Ut											

(North-Indian name)
(Nom de l'Inde septentrionale)

Vasantā

(in Spring)

(pour le printemps)

C	D ^b	E	F	G	A ^b	B	C
Ut	Ré ^b	Mi	Fa	Sol	La ^b	Si	Ut

THE MUSICIANS

The Indian musician requires a thorough knowledge of all the peculiarities of a rāgā or mode, as well as the faculty to improvise its development. There are, no composers in the Western sense, although there are many song composers who furnish the melodic basis of the improvisation. There are also musicians who are able to create, or rather discover, new modes and establish a new tradition.

The Indian musician must therefore be both a performer and a creator. This explains why the training of musicians is so long and difficult, and why great masters are comparatively rare.

The tradition of Indian music has kept its integrity in spite of adverse circumstances, and there are still today a good number of living exponents of the best classical Indian music. Although some attempts are now being made to teach music in specialized institutions, most present-day musicians of some repute acquired their art through the old master-disciple system. They therefore belong to traditional chains of musicians. These chains are known as "Gharānā" and are named after some celebrated master who originated them.

The recognized masters of classical music are often called *Ustād*, a Persian word indicating "mastery, accomplishment."

There are also several honorific Sanskrit titles given to the great musicians, e.g., Sangītā-Kalā-nidhi (Receptacle of the Art of Song), Sangītā-āchāryā (Master of Music), Mridangā-āchāryā (Master of Drumming), Sangītā-Ratnā (Jewel among Musicians).

THE DEVELOPMENT OF THE MODE AND THE STYLES OF INSTRUMENTAL AND VOCAL MUSIC

The mode or rāgā corresponding to a particular mood is defined by an ascending and a descending scale, one or two accentuated notes, and certain melodic figures or ornaments.

SEASONAL MODES — MODES DE SAISON (*suite*)

(North-Indian name)
(Noms de l'Inde septentrionale)

Hindolā

(in Spring)

(pour le printemps)

C	E	F	A	B	C
Ut	Mi	Fa	La	Si	Ut

Malhārā

(in the rainy season)

(pour la saison des pluies)

C	D	F	G	A	C
Ut	Ré	Fa	Sol	La	Ut

LES MUSICIENS

Les musiciens de l'Inde doivent avoir une connaissance approfondie de toutes les particularités d'un rāgā, ou mode, ainsi que la faculté d'en improviser le développement. Il n'existe pas de compositeurs au sens occidental du mot, encore qu'il y ait beaucoup de « compositeurs de chants » qui fournissent la base mélodique de l'improvisation. Il y a également des musiciens capables de créer ou plus exactement de découvrir de nouveaux modes et d'établir ainsi une nouvelle tradition.

Il faut donc que les musiciens soient à la fois créateurs et ^{exécutants} exécutants. Ce qui explique que leur formation soit si longue et difficile, et que les grands maîtres soient relativement rares.

Les traditions de la musique indienne se sont conservées dans leur intégrité en dépit de circonstances défavorables, et il existe encore de nos jours un nombre considérable d'interprètes de la meilleure musique classique. Bien qu'actuellement quelques tentatives soient faites pour enseigner la musique dans des établissements spécialisés, la plupart des musiciens éminents de notre époque ont appris leur art selon l'ancien système de maître à disciple. Aussi appartiennent-ils à des familles de musiciens. Ces familles, connues sous le nom de *gharānā-s*, sont nommées d'après les maîtres célèbres dont elles procèdent.

Les maîtres reconnus de la musique classique sont souvent appelés *ustād*, d'un mot persan qui signifie « maîtrise, talent ».

On donne également aux grands musiciens plusieurs titres honorifiques en sanscrit : Sangītā-Kalā-nidhi (Tabernacle de l'art du chant), Sangītā-acharyā (Maître de la musique), Mridangā-ācharyā (Maître du tambour), Sangītā-Ratnā (Perle des musiciens), etc.

LE DÉVELOPPEMENT DU MODE ET LES DIVERS STYLES DE MUSIQUE VOCALE ET INSTRUMENTALE

Le mode, ou rāgā, correspond à un état d'âme particulier; il est défini par une gamme montante ou descendante, une ou deux notes accentuées et certaines figures ou ornements mélodiques.

On these elements the musician must improvise according to very strict rules, trying to bring out and convey in all its aspects the particular mood or emotion that the mode represents.

Indian classical music always takes the form of a performance by a single singer or instrumentalist who may be accompanied only by a drummer and drone instruments.

All attempts at combining several instruments reduce the possibilities of modal development. Orchestral music in the modal system can only be cheap music: the fashion for orchestras, in imitation of the West, had a very detrimental effect on musical standards.

DEVELOPMENT OF THE MODE IN INSTRUMENTAL MUSIC

The development of the mode in classical music is accomplished through a series of successive forms and movements.

The *Ālāpā* is the first exposition of the theme. It must be slow and noble in style, and devoid of complicated rhythms.

The *Ālāpā* is followed by series of variations in different rhythms and *tempi*. *Jhālā*, *Thonk*, *Tarparanā*, etc. are the technical names of different styles of execution.

Gatā-s are fixed melodic figures within the mode, which are repeated with only slight variations. These have their place in the development of the mode mainly when the lead is given to the rhythm.

Since the normal exposition and development of a mode may easily take from half an hour to one hour, musicians usually play only *gatā-s* for records, since these are the easiest fragments to isolate. There are, however, a few records of very brief *Ālāpā-s* or *Jhālā-s*.

DEVELOPMENT OF THE MODE IN VOCAL MUSIC

The mode is developed in vocal music as is done in instrumental music. The theme is often shown in a slow *Ālāpā* with conventional syllables which convey no meaning.

When words are set to the mode, different styles may be used:

DHRUPAD

Dhrupad (the older form is Dhruvā-padā) is considered the noblest form. It is slow, with few ornaments but intense expression. Though apparently simple, it is considered the most difficult form of vocal technique. *Tānā-s* or repeated melodic figures are not permitted.

KHYĀL

In khyāl the song is ornamented with many graces, ascending and descending strings of notes, glissandos, etc. The *Tānā-s*, or repeated melodic figures, which are prohibited in Dhrupad, are the very essence of Khyāls.

TAPPĀ

A difficult style in which the melody keeps the sober outline of the Dhrupad, but each note is adorned with a complicated ornament.

Sur ces éléments, le musicien doit improviser suivant des règles très strictes, en s'efforçant de présenter et d'exprimer sous tous ses aspects l'état d'âme ou l'émotion que représente le mode.

La musique classique de l'Inde est toujours interprétée par un seul exécutant, instrumentiste ou chanteur, qui ne peut être accompagné que par une batterie et des instruments jouant en sourdine.

Toute tentative pour organiser un concert à plusieurs instruments limite les possibilités de développement modal. La musique orchestrale dans le système modal ne peut être que de la pauvre musique, et la vogue des orchestres, à l'imitation de l'Occident, a eu un effet des plus néfaste sur le niveau de la musique.

LE DÉVELOPPEMENT DU MODE DANS LA MUSIQUE INSTRUMENTALE

Le développement du mode dans la musique classique se fait selon une série de formes et de mouvements successifs.

L'*ālāpā* est l'exposition initiale du thème. Il doit être de style noble et lent, et éviter les rythmes compliqués.

L'*ālāpā* est suivi de séries de variations sur différents rythmes et mouvements. *jhālā*, *thonk*, *tarparanā*, etc., sont les noms techniques des différents styles de jeu.

Les *gatās* sont des figures mélodiques fixes à l'intérieur du mode, qui se répètent avec de légères variations. Elles ont leur place dans le développement du mode, surtout quand la prédominance est donnée au rythme.

Étant donné que normalement l'exposition et le développement d'un mode peuvent facilement durer d'une demi-heure à une heure, les musiciens ne jouent d'habitude pour l'enregistrement sur disques que des *gatās*, qui sont les fragments mélodiques les plus faciles à isoler de l'ensemble. Il existe toutefois quelques disques de très brefs *ālāpās* ou *jhālās*.

LE DÉVELOPPEMENT DU MODE DANS LA MUSIQUE VOCALE

Dans la musique vocale, le mode est développé de la même façon que dans la musique instrumentale. Le thème est souvent exposé par un lent *ālāpā* sur des syllabes conventionnelles qui n'ont aucune signification.

Quand des paroles sont écrites sur le mode, différents styles peuvent être employés.

DHRUPAD

Le *dhrupad* (ou plus anciennement *dhruvā-padā*) est considéré comme la forme la plus noble. Il est lent avec peu d'ornements, mais d'une expression intense. On estime qu'il représente, malgré son apparente simplicité, la technique vocale la plus difficile. Les *tānās*, ou répétitions de figures mélodiques, ne sont pas permis.

KHYĀL

Dans le *khyāl*, le chant s'orne de multiples fioritures, de traits montants ou descendants, de glissandos, etc. Les *tānās*, ou répétitions de figures mélodiques, qui sont interdits dans le *dhrupad*, sont l'essence même du *khyāl*.

TAPPĀ

Le *tappā* est un style difficile, où la mélodie garde la sobriété de structure du *dhrupad* mais où chaque note est enjolivée d'un ornement compliqué.

THUMRI

A soft mixture of styles, the principal feature being the delicacy of the vocal ornaments rather than their brilliance. It is a very popular and charming kind of song in which rāgās are often mixed.

TELLĀNĀ-S (or TARĀNĀ-S)

Rhythmic songs in which words, are replaced by the syllables used to memorize the strokes on the Tablā or small drum. Sometimes a verse or sentence, the "Sahityā", is introduced in the middle of a Tellānā.

The word "Tellānā" is used in South-India, the word "Tarāṇā" in the North.

ASTĀĪ

The "first exposition of the mode." In the slow Khyāl or in the Dhrupad style. It is a popular word derived from Sthāyī, "the first part of a song".

JALADĀ

The second part of a song in quick and rhythmic tempo.

BHAJANĀ-S (Songs of Mystic Love).

One cannot exactly call the Bhajanā-s "religious" songs because of the solemn connotation of the word in Western languages. Bhajanā-s are songs of love and passion, but describe the love and play of divine beings and incarnations. They often depict the plenitude of the soul which meets the eternal beloved or the anguish of its separation from him in terms of human passion.

In Bhajanā-s, the element of passion, as shown by the meaning of the words, is more important than modes or ornaments. Bhajanā-s are, therefore, considered an inferior, though much appreciated, form of music.

KĪRTANĀ-S

Kīrtanā-s are sequences of religious songs and invocations accompanied by drums, castanets and other instruments. The best Kīrtanā-s can be heard in Bengal.

GĪTĀ (Song)

In the classical development of the mode, the musician wanders about the modal scale which alone is fixed. The mental concentration being on the scale, the melodic line is unimportant and can be very loose and discontinuous.

It is possible, however, to have fixed melodies within the limits of a mode, but the accent being thus placed on the melodic line rather than on the scale, the modal expression is weaker. This kind of fixed modal song is called "Gītā". It constitutes an easier and popular form of semi-classical music. From the point of view of modal music, western plain-chant could only be considered as a form of Gītā.

DĀDARĀ

A popular type of song in the dādarā rhythm, which is rather like a waltz.

GAZĀL-S

Short popular song-poems in the Persian style.

DHUNĀ

A dhunā is a popular, quick, but meaningless, tune made up of different modes.

HUMRĪT

Le *thumrī* est un mélange très doux de styles, où la délicatesse des ornements vocaux l'emporte sur leur éclat. C'est un type de chant très populaire et charmant auquel se mêlent souvent des *rāgās*.

TELLĀNĀS

Les *tellānās* ou *tarānās* sont des chants rythmiques où les paroles sont remplacées par les syllabes dont on se sert pour se mettre dans la mémoire les battements du *tablā*, ou petit tambour. Parfois un vers ou une phrase, le *sahityā*, apparaît dans le cours d'un *tellānā*.

Dans l'Inde méridionale, on emploie surtout le mot *tellānā*. Dans le nord, *tarānā*.

ASTĀĪ

Ce mot désigne le « premier exposé du mode » dans le *khyāl* lent ou dans le style *dhrupad*. C'est un mot populaire, dérivé de *sthāyī*, « la première partie d'un chant ».

JALADĀ

Le *jaladā* est la seconde partie d'un chant, en un tempo vif et bien rythmé.

BHAJANĀS (chants d'amour mystique)

Il serait inexact de dire que les *bhajanās* sont des « chants religieux », au sens solennel qu'a ce terme dans les langues occidentales.

Les *bhajanās* sont des chants d'amour et de passion, mais qui racontent les amours et les jeux de divinités, ou d'incarnations divines.

Ces chants expriment souvent, dans le langage de la passion humaine, la plénitude de l'âme rencontrant l'éternel bien-aimé ou sa douleur d'en être séparée.

Dans les *bhajanās*, l'élément passionnel que produisent les paroles est plus important que les modes ou ornements. Aussi, les *bhajanās*, tout appréciés qu'ils soient, sont-ils considérés comme une forme musicale inférieure.

KĪRTANĀS

Les *kīrtanās* sont des suites de chants religieux et d'invocations, accompagnés de tambours, castagnettes et autres instruments. C'est au Bengale qu'on entend les meilleurs *kīrtanās*.

GĪTĀ (chant)

Dans le développement classique du mode, le musicien parcourt toute la gamme modale, qui seule est fixe. L'esprit se concentrant sur la gamme, la ligne mélodique est sans importance et peut être assez lâche ou même intermittente.

Il est cependant possible d'introduire dans les limites du mode des mélodies au contour précis, mais comme l'attention se porte alors sur la ligne mélodique plutôt que sur la gamme, l'expression modale s'en trouve affaiblie. Cette sorte de chant modal précis est appelée « *gītā* ». Elle constitue une forme populaire et facile de musique semi-classique. Du point de vue de la musique modale, seul le plain-chant occidental peut être comparé au *gītā*.

DĀDARĀ

Le *dādarā* est un genre de chant populaire en rythme *dādarā*, lequel est analogue au mouvement de valse.

GAZĀLS

Courts poèmes populaires chantés, de style persan.

DHUNĀ

Un *dhunā* est un air populaire vif, mais sans signification, où se mêlent différents modes.

SEASONAL SONGS

HORI

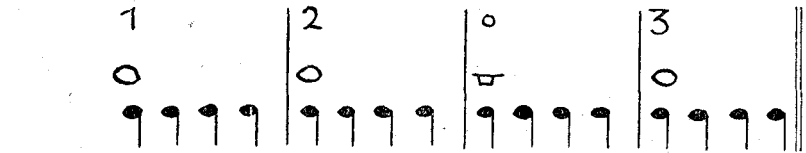
Songs of the Spring Festival, or Indian carnival. Holi.

BĀRSĀTI

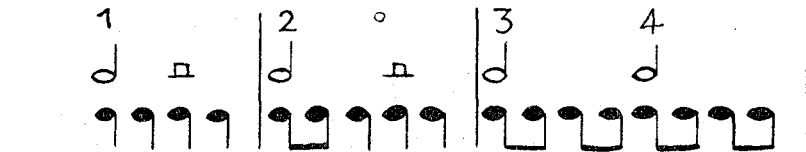
Songs of the rainy season.

RHYTHM

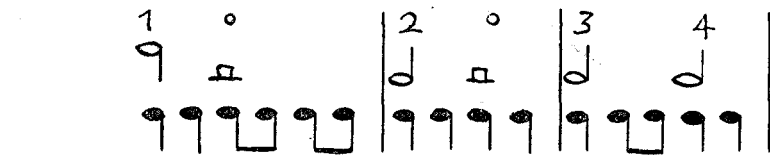
Rhythm in Indian Music is very important and extremely elaborate. There are a great number of rhythms, each rhythm-group extending usually over four bars. The complexity of the rhythms has often led untrained casual hearers to state that the rhythm is irregular, which is never the case in Indian music where rhythm is always followed with mathematical precision. Among the simpler rhythms, may be mentioned:



Tintālā (3 beats, 16 units)
or/ou tritālā (3 battements en 16 temps)



Chautālā (4 beats, 12 units)
(4 battements en 12 temps)



Ekatālā (4 beats, 12 units)
(4 battements en 12 temps)

(To understand these rhythms, beat the upper line with the right hand and the lower line with the left hand. The first beat, marked 1, is more accentuated.)

CHANTS DE SAISON

HORI

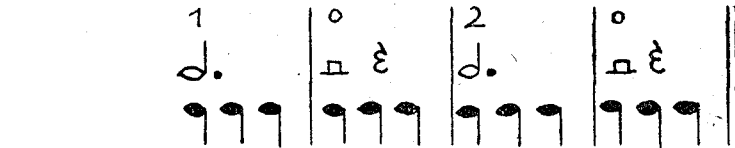
Chants de la fête du Printemps, ou carnaval hindou, le Holi.

BĀRSĀTI

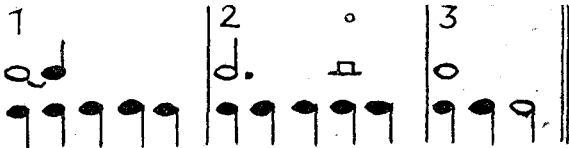
Chants de la saison des pluies.

RYTHME

Dans la musique indienne, le rythme, très savant, joue un grand rôle. Il existe de nombreux rythmes, chaque unité rythmique s'étendant généralement sur quatre mesures. La complexité des rythmes a souvent fait dire à des auditeurs inexpérimentés que le rythme était irrégulier, ce qui n'est jamais le cas dans la musique indienne où il est toujours observé avec une précision mathématique. Parmi les rythmes les plus simples, on peut citer :



Dadārā tala (2 beats, 12 units)
(2 battements en 12 temps)



Dhamār (3 beats, 14 units)
(3 battements en 14 temps)

(Pour s'assimiler ces rythmes, battre la ligne supérieure avec la main droite et la ligne inférieure avec la main gauche. Le premier battement, marqué 1, est plus accentué.)

INDIAN MUSICAL INSTRUMENTS

According to the ancient Sanskrit books on music, the instruments are divided into four categories: wind, drum, string and percussion. In each category there is great variety.

STRING INSTRUMENTS

Of all the string instruments the most celebrated is the *Viṇā*. The word *Viṇā* really stands for a type of instrument and there are several kinds of *Viṇā* in use today.

The *Viṇā* is one of the oldest instruments known, its name appearing in texts that date at least from the first millennium before the Christian era.

THE NORTH INDIAN VIṆĀ

Popularly called *Bīn*. The basic instrument of Indian classical music. It is made of a bamboo and two gurds. It has seven metal strings played on twenty-two (or more) frets. Four of the strings are used for playing the melody. The three other strings, tuned to the tonic, are used only for drone-accompaniment. The strings can slide laterally on the frets, allowing the most delicate ornaments. They are played with the fingers or with metal nails.

THE SOUTH INDIAN VIṆĀ.

A larger and more powerful instrument than the North Indian variety. It was evolved in its present form in the 17th century. The lower gurd is replaced by a large wooden bowl with a flat top on which rests the bridge. The flat finger-board is also made of wood. This type of *Viṇā*, too, has seven strings and twenty-four frets.

THE VICHITRĀ VIṆĀ

The *Vichitrā Viṇā* is a North Indian *Viṇā* without frets played by sliding a piece of crystal on the strings. It corresponds to the South Indian *Gottuvādyam*.

GOTTUVĀDYAM

An instrument identical with the South Indian *Viṇā* but without frets. The strings are stopped with a sliding piece of wood. There are sympathetic strings.

LES INSTRUMENTS DE MUSIQUE DE L'INDE

Selon les anciens traités musicaux en sanscrit, les instruments se divisent en quatre catégories : instruments à vent, tambours, instruments à cordes et instruments à percussion. Chaque catégorie comprend à son tour une grande variété d'instruments.

INSTRUMENTS A CORDES

De tous les instruments à cordes, le plus célèbre est le *viṇā*. Ce mot désigne en fait un type d'instrument, et il y a plusieurs sortes de *viṇās* en usage de nos jours.

Le *viṇā* est un des plus anciens instruments connus; son nom apparaît dans des textes datant au moins du premier millénaire avant l'ère chrétienne.

LE *VIṆĀ* DE L'INDE SEPTENTRIONALE

Connu sous le nom populaire de *bīn*, il est l'instrument fondamental de la musique classique indienne. Fait d'un bambou et de deux gourdes, il est muni de sept cordes métalliques dont on joue sur vingt-deux touchettes ou plus. Quatre des cordes servent à jouer la mélodie. Les trois autres, accordées sur la tonique, servent seulement à accompagner en basse continue. Les cordes peuvent glisser latéralement sur les touchettes, ce qui permet d'obtenir les ornements les plus délicats. On joue soit avec les doigts, soit avec un doigtier métallique.

LE *VIṆĀ* DE L'INDE MÉRIDIONALE

C'est un instrument plus grand et plus puissant que celui du nord de l'Inde. Il a pris sa forme actuelle au *xvii^e* siècle. La gourde inférieure est remplacée par un large bassin de bois au sommet plat sur lequel repose le chevalet. Le clavier plat est également en bois. Cette variété de *viṇā* a aussi sept cordes et vingt-quatre touchettes.

LE *VICHITRĀ VIṆĀ*

Le *vichitrā viṇā* est un *viṇā* du nord de l'Inde dépourvu de touchettes et dont on joue en faisant glisser un morceau de cristal sur les cordes. Il correspond au *gottuvādyam* de l'Inde méridionale.

LE *GOTTUVĀDYAM*

Le *gottuvādyam* est un instrument identique au *viṇā* méridional, mais sans touchettes. Les cordes sont arrêtées par un morceau de bois qui glisse. Il a des cordes de résonance.

THE SITĀR

A popular North Indian instrument said to have been invented by the celebrated musician Amir Khusru at the end of the 13th century. It resembles the South Indian Viṇā but is lighter and has adjustable frets which are set to the mode before playing. It is played with metal nails fixed on the fingers. It has usually four main strings but modern sitārs have a number of additional sympathetic strings.

THE SARODE

A string instrument of recent origin. It has a rather short stem covered with a skin on which the bridge rests. It is played with a plectrum. It has become very popular in recent years because of its resonance, which is stronger than that of most other Indian string instruments and thus allows playing to larger audiences.

THE SURBAHĀR

A Sitār with sympathetic strings, which give it a deeper and softer sound.

THE SURĀSAPTAKĀ

An instrument similar to the Sitār but slightly larger and with seven main strings.

THE TĀNPŪRĀ

The Tānpūrā, which corresponds to the ancient Tumburu Viṇā, is a long instrument with four metal strings giving the tonic, its lower and higher octaves and the fifth. Its bridge is a very long and delicately made piece of ivory which, by coming in contact at certain points with the vibrating strings, produces numerous and carefully chosen harmonics. It is an essential feature of the accompaniment of vocal music since, according to Indian theory, a constant sounding of the tonic is essential to the accurate perception of the varied intervals of the mode or rāgā.

EKATĀRĀ

The Ekatārā (one-stringed) is a small instrument used to give the tonic in popular music.

DOTĀRĀ

The Dotārā (two-stringed) is an instrument similar to the Ekatārā but with two strings giving the tonic and its octave or fifth.

LE SITĀR

Le sitār est un instrument populaire de l'Inde septentrionale inventé, à ce que l'on croit, par le célèbre musicien Amir Khusru à la fin du XIII^e siècle. Il ressemble au vīṇā méridional, mais est plus léger et a des touchettes réglables qui sont ajustées au mode voulu avant l'exécution. Il se joue avec des doigtiers de métal fixés aux doigts. Il a d'ordinaire quatre cordes principales, mais les sitārs modernes possèdent en plus un certain nombre de cordes de résonance.

LE SARODE

Le sarode est un instrument à cordes d'origine récente. Son manche, assez court, est recouvert d'une peau sur laquelle repose le chevalet. On en joue avec un plectre. Il est devenu très populaire ces dernières années à cause de sa résonance, plus forte que celle de la plupart des autres instruments à cordes de l'Inde, qui permet de jouer pour de plus vastes auditoires.

LE SURBAHĀR

Le surbahār est un sitār muni de cordes de résonance qui lui donnent un son plus profond et plus doux.

LE SURĀSAPTAKĀ

Le surāsaptakā ressemble également au sitār, mais est légèrement plus grand et a sept cordes principales.

LE TĀNPŪRĀ

Le tānpūrā, qui correspond à l'ancien tumburu vīṇā, est un long instrument à quatre cordes métalliques, qui donnent la tonique, ses octaves inférieure et supérieure et la quinte. Son chevalet est fait d'un très long morceau d'ivoire délicatement travaillé qui, en venant en contact avec les cordes vibrantes en certains points, fait résonner de nombreuses harmoniques, soigneusement choisies. C'est un élément essentiel d'accompagnement de la musique vocale, attendu que, selon la théorie indienne, l'audition constante de la tonique est indispensable à la perception effective des intervalles variés du mode, ou rāgā.

L'EKATĀRĀ

L'ekatārā (à une seule corde) est un petit instrument employé pour donner la tonique dans la musique populaire.

LE DOTĀRĀ

Le dotārā (à deux cordes) est un instrument semblable au précédent, mais avec deux cordes qui donnent la tonique et son octave, ou la quinte.

THE SĀRANGI

Probably derived from the old Sārangā Vīṇā. Made of a single block of wood covered with parchment. It has four main strings of gut and many sympathetic strings. It is played with a short bow. This instrument, used mainly to accompany singers, has remarkable subtlety and great force of expression.

THE ESRĀJ

A long and narrow bowed string instrument used mainly in Bengal to accompany singing. Of recent origin (c. 15th century). It has 4 main steel and brass strings and numerous sympathetic strings.

THE DILRUBĀ

A bowed instrument similar to the Esrāj but with a square sound-box and a larger body. It has 9 or 10 strings like the Sārangī.

SARINDĀ

A kind of Sārangī but with metal strings. It is played with a short bow.

VIOLIN

The violin was imported into India only about a century ago. It has become common in South India but is not yet recognized in Northern India as a suitable instrument for classical music. The shortness of the strings hardly allows the accurate playing of the minute graces which are an essential element of higher Indian music.

WIND INSTRUMENTS

There are numerous wind instruments in India mainly of the flute, oboe and horn families. Instruments of the horn family used in temple-music have not so far been recorded.

THE FLUTE (VANSARI)

There are many types of flutes made of bamboo or ivory, sandal-wood, ebony, iron, silver or gold, either straight or transverse. Modern instruments with keys are also in use though the quality of the sound is less appreciated. The bamboo flute has the best tone. The system of fingering is entirely different from that current in Europe.

LE SĀRANGĪ

Probablement dérivé de l'ancien sārangā vīṇā, le sārangī est fait d'un seul bloc de bois recouvert de parchemin. Il a quatre cordes principales en boyaux et plusieurs cordes de résonance. On en joue avec un archet court. Cet instrument, qui sert à accompagner les chanteurs, permet une remarquable subtilité dans la grâce et une grande force d'expression.

L'ESRĀJ

Instrument à cordes, long, étroit et courbe, employé surtout au Bengale pour accompagner le chant. D'origine récente (xv^e siècle), il a quatre cordes principales d'acier et de cuivre, plus un grand nombre de cordes de résonance.

LE DILRUBĀ

Instrument courbe semblable au précédent, mais plus grand et dont la caisse de résonance est carrée. Il a neuf ou dix cordes, comme le sārangī.

LE SARINDĀ

Espèce de sārangī, mais à cordes métalliques. On en joue avec un archet court.

LE VIOLON

Il n'y a guère plus d'un siècle que le violon a fait son apparition dans l'Inde. Il est communément en usage maintenant dans l'Inde méridionale, mais le nord ne l'a pas encore admis pour exécuter la musique classique. Le peu de longueur de ses cordes permet difficilement de rendre les minutieuses fioritures qui sont un élément essentiel de la grande musique indienne.

LES INSTRUMENTS A VENT

Il existe en Inde de nombreux instruments à vent, appartenant principalement à la famille des flûtes, à celle des hautbois et à celle des cors. Les instruments de la famille des cors qui s'emploient dans les temples n'ont pas, jusqu'à ce jour, donné lieu à des enregistrements.

LA FLûTE (VANSARĪ)

Il y a plusieurs types de flûtes droites ou traversières en bambou, en ivoire, en bois de santal, en bois d'ébène, en fer, en argent ou en or. Les instruments modernes à clefs sont également en usage bien que la qualité du son qu'ils donnent soit moins appréciée. C'est la flûte de bambou qui a le meilleur timbre. Le doigté est entièrement différent de celui qui s'emploie communément en Europe.

THE SHAHNĀI

India possesses in the Shahnāi what is probably the world's finest oboe with a reed of unrivalled delicacy. The technique is extremely difficult. Great Shahnāi players can produce the most amazing glissandos and graces on this instrument.

NĀGASVARAM

The main instrument of the oboe family used in South India. It has a delicate reed held inside the mouth and the production of intermediary quarter tones is obtained by regulating the flow of air. The technique is very difficult. The system of fingering and the range are the same as for the flute.

It corresponds to the Shahnāi of Northern India.

OTTU

The drone oboe used for the accompaniment of the Nāgasvaram.

THE HARMONIUM

A very small type of harmonium with three octaves and a hand bellow was imported into India less than a hundred years ago. Because of the extreme facility of the key-board, it rapidly became popular and is much used in the accompaniment of songs. The limitations of a twelve-note keyboard, however, *have* had a very detrimental effect on the accuracy of the intervals in Indian modes, and the harmonium is generally prohibited in classical performances and in the music schools of high standard.

PERCUSSION INSTRUMENTS

DRUMS

Drumming is a very great art in India, and Indian drums, with their accuracy of pitch and variety of tone, are musically very superior to similar instruments in any other country.

Although the drum is usually an accompanying instrument, good drummers occasionally give brilliant solo performances.

Drums are by far the most important and independent part of accompaniment. They create, in terms of rhythm, variations on the theme which can be as rich and complex as the melodic variations.

LE SHAHNĀĪ

Avec le shahnāī, l'Inde possède probablement le meilleur hautbois du monde, d'une délicatesse sans égale. Sa technique est extrêmement difficile. Les virtuoses du shahnāī peuvent produire les plus extraordinaires glissandos, ou autres fioritures.

LE NĀGASVARAM

Le nāgasvaram est le principal instrument de la famille des hautbois qui s'emploie dans l'Inde méridionale. Il possède à l'intérieur du bec une anche mince, grâce à laquelle, en réglant judicieusement l'admission d'air, on peut obtenir des quarts de ton intermédiaires. Sa technique est très difficile. Le doigté ainsi que l'étendue de l'instrument sont semblables à ceux de la flûte.

Il correspond au shahnāī du nord de l'Inde.

L'OTTU

C'est une sorte de hautbois qui sert à accompagner en sourdine le nāgasvaram.

L'HARMONIUM

Un harmonium de très petit modèle, à trois octaves, actionné par une soufflerie à main a été introduit en Inde il y a moins de cent ans. En raison de l'extrême commodité de son clavier, il est devenu rapidement populaire et s'emploie beaucoup pour accompagner le chant. Toutefois, les limites qu'impose un clavier de douze notes se sont révélées préjudiciables pour la justesse des intervalles que comportent les modes indiens; aussi l'harmonium est-il en général proscrit des auditions classiques ainsi que des écoles musicales d'un niveau élevé.

INSTRUMENTS A PERCUSSION

LES TAMBOURS

Le jeu du tambour est un art auquel on accorde une très grande importance en Inde; les tambours indiens avec la parfaite justesse et la variété de leurs timbres ont une valeur musicale très supérieure à celle des instruments analogues de n'importe quel autre pays.

Bien que le tambour soit généralement un instrument d'accompagnement, certains virtuoses en donnent parfois de brillants récitals.

Les tambours sont de beaucoup la partie la plus importante de l'accompagnement et celle qui y joue le rôle le plus indépendant; ils créent en effet sous forme d'éléments rythmiques des variations sur le thème qui peuvent être aussi riches et aussi savantes que les variations mélodiques.

THE MRIDANGĀ OR PAKHAVĀJĀ

The classical drum of ancient music, the Mridangā, has a cylindrical body of wood with a skin at both ends tied at the rim. An elaborate system of tension-strings allows the accurate tuning of each skin.

The skin is loaded in its middle with a weight made of a dried rice-paste. This suppresses a great number of unwanted harmonics and gives the drum a clear well-pitched note.

The drummer strikes the rim or the skin in its centre or side with the fingers or the palm of the hand. This allows a number of very distinct strokes which are of a great value in the production of elaborate and subtle rhythms.

Each type of stroke on the drum is given a monosyllabic name. With these names, which are called "bol", the drummer can easily memorize very complex rhythms.

THE TABLĀ

The most popular drum now in use. It is really a double drum made of two large earthen or wooden bowls covered with skin, each being played with one hand very much like the two sides of the Mridangā.

DHOLĀ AND KHOLĀ

Kinds of Mridangā used to accompany popular and religious music, especially in Bengal.

TAVIL

A small drum used in South India for the accompaniment of the Nāgasvaram. It corresponds to the North Indian Duggi.

DUGGI

A small drum with a dry sharp sound used for the accompaniment of the Shahnāi.

KARTĀLĀ

A percussion instrument made of two pieces of wood loaded with very small bells which are struck together to mark the rhythm in Kīrtanās.

MANJĪRĀ AND GHUNGHARŪ

Small bells.

LE MRIDANGĀ OU PAKHAVĀJĀ

Le tambour classique de la musique ancienne, le mridangā, se compose d'un corps cylindrique en bois ayant à ses deux extrémités une peau fixée sur les bords. Un système compliqué de cordes de tension permet d'accorder exactement chaque partie de la peau.

La peau est alourdie en son milieu par une masse de pâte de riz desséchée, qui supprime un grand nombre d'harmoniques indésirables et donne au tambour une note claire et juste.

Le joueur de tambour frappe soit sur le bord de l'instrument, soit au centre de la peau, soit sur le côté, avec les doigts ou avec la paume de la main. Il peut ainsi donner un grand nombre de coups très distincts qui contribuent beaucoup à la production de rythmes savants et subtils.

Chaque espèce de coup donné sur le tambour porte un nom monosyllabique. A l'aide de ces noms, appelés « bol », le joueur arrive à se rappeler facilement les motifs rythmiques les plus complexes.

LE TABLĀ

Le tablā, qui est le plus populaire des tambours actuellement en usage, est en réalité un double tambour fait de deux grands bols de bois ou en poterie recouverts de peau, chacun se jouant d'une main, à peu près comme on fait des deux côtés du mridangā.

LE DHOLĀ ET LE KHOLĀ

Ce sont des genres de mridangā qui servent à accompagner la musique populaire et religieuse, particulièrement au Bengale.

LE TAVIL

Petit tambour employé dans l'Inde méridionale pour accompagner les nāgasvaram. Il correspond au duggi de l'Inde septentrionale.

LE DUGGI

Petit tambour au son aigu et sec qui sert à accompagner le shahnāi.

LE KARTĀLĀ

Instrument à percussion fait de deux morceaux de bois garnis de petites clochettes qu'on frappe l'un sur l'autre pour marquer le rythme dans les kīrtanās.

LE MANJĪRĀ ET LE GHUNGHARŪ

Clochettes.

JHĀNJHA

Small cymbals usually made of brass.

NUPURĀ

Ankle-bells.

ACCOMPANIMENT

There are three elements in the accompaniment of modal music. These are :

- (1) The drums which provide rhythm.
- (2) The Tānpūrā and the other instruments which give the tonic and its harmonics.
- (3) The instruments which support and follow the melody, such as the Sārangi. Any form of counterpoint is strictly prohibited in Indian classical music since it immediately destroys the modal sentiment. The instruments accompanying the melody follow it exactly or repeat it as a sort of echo.

SIZE OF RECORDS

Unless otherwise indicated, all records in this catalogue are 10 inches in diameter.

ABBREVIATIONS

North India: N.I.

South India: S.I.

vln: violin.

flt: flute.

LES JHĀNJHĀS

Petites cymbales, habituellement en cuivre.

LES NUPURĀS

Clochettes fixées aux chevilles.

ACCOMPAGNEMENT

Il y a trois éléments dans l'accompagnement de la musique modale, à savoir :

- 1^o Les tambours, qui donnent le rythme;
 - 2^o Le tānpūrā et les autres instruments qui donnent la tonique et ses harmoniques.
 - 3^o Les instruments qui soutiennent et suivent la mélodie, tels que le sārāngī;
- Toute forme de contrepoint est strictement proscrite de la musique classique de l'Inde, étant donné qu'elle détruit immédiatement l'expression modale. Les instruments qui accompagnent la mélodie la suivent exactement ou bien la répètent comme en écho.

DIMENSIONS DES DISQUES

Sauf indication contraire, les disques mentionnés dans ce catalogue ont un diamètre de 25 centimètres.

ABRÉVIATIONS

Inde septentrionale : I. S.

Inde méridionale : I. M.

vln : violon.

flt : flûte.

PART I
NORTHERN INDIA
(HINDUSTANI MUSIC)

PREMIÈRE PARTIE
INDE SEPTENTRIONALE
(MUSIQUE HINDOUSTANIQUE)

CHAPTER ONE

INSTRUMENTAL MUSIC

CHAPITRE PREMIER

MUSIQUE INSTRUMENTALE

STRING INSTRUMENTS

INSTRUMENTS A CORDES

ABDUL AZIZ KHĀN

A celebrated classical musician of Patiala State. Died in 1946. He played the vichitrā vīṇā, an instrument similar to the South Indian gottuvādyam and in which the frets are replaced by a sliding crystal.

Célèbre musicien classique de l'État de Patiala. Mort en 1946. Jouait du vichitrā vīṇā, instrument semblable au gottuvādyam de l'Inde méridionale, où les touchettes sont remplacées par un morceau de cristal coulissant.

Instrument Instrument	Rāgā (mode and style Rāgā (mode) et style	Accompaniment Accompagnement
1. Vichitrā Vīṇā Id.	Pīlū (gatā, ṭhumrī) Bhairavī (gatā, ṭhumrī)	Tablā H. M. V. N 6780 Id.
2. Vichitrā Vīṇā Id.	Darbārī-Kāṇadā (gatā) Yogiyā-Asāvarī (gatā)	Id. H. M. V. N 6982 Id.
3. Vichitrā Vīṇā Id.	Jayājayantī Dēshī	Id. H. M. V. N 6807 Id.
4. Vichitrā Vīṇā Id.	Lalitā Māru-Bihāg	Id. H. M. V. N 6922 Id.
5. Vichitrā Vīṇā Id.	Tīlangā (ṭhumrī) Baravā (ṭhumrī)	Id. H. M. V. N 6990 Id.
6. Vichitrā Vīṇā Id.	Vasantā (gatā) Dēshā (gatā)	Id. H. M. V. N 16164 Id.

ABDUL KARĪM KHĀN

Died in 1946. One of the foremost classical singers of his time. His voice was exquisitely beautiful. He made a very large number of recordings of classical rāgās (modes) which are among the very best records produced. Occasionally, he played the Vīṇā or Bīn.

Un des premiers musiciens classiques de son époque. Mort en 1946. Sa voix était

d'une exquise beauté. A fait de nombreux enregistrements de modes (rāgās) classiques, qui comptent parmi les meilleurs disques édités. Jouait aussi à l'occasion du viṇā ou du bīn.

1. Viṇa	Darbārī-Kāṇaḍā	Solo	Columbia
Id.	Pilū	Id.	GE 17505

AKINCHANDA DĀTT

A well-known, blind Bengali musician.

Musicien aveugle bien connu du Bengale.

1. Violin/violon	Bhairavī	Tablā	Senola
Id.	Pilū	Id.	QS 183

AKSHAYĀ KUMĀR MAITRA

1. Esrāj	Pilū-Baravā	Tablā	Hindusthan
Id.	Jayājyanti (mishrā)	Id.	H 499

ALI AKBAR KHĀN (Ustād)

Son and pupil of Allā-ud-dīn, the celebrated sarode player. Born about 1910 he has become one of the most brilliant sarode players of the younger generation. He shows all the qualities of a great Ustād in technique as well as expression. He was recently appointed State musician in Jodhpur.

Fils et élève d'Allā-ud-dīn, le célèbre joueur de sarode. Né aux environs de 1910. Est devenu lui-même un des plus brillants joueurs de sarode de la jeune génération. Possède toutes les qualités du grand ustād, aussi bien pour la technique que pour l'expression. A été récemment nommé musicien d'État à Jodhpur.

1. Sarode	Bhairavī (Tritālā)	Tablā	H. M. V. N 16741
Id.	Gujarī-Toḍī (gatā)	Id.	
2. Sarode	Pilū (gatā, Tritālā)	Id.	H. M. V. N 16764
Id.	Shrī (gatā)	Id.	
3. Sarode	Darbārī-Kāṇaḍā (ālāpā)	Id.	H. M. V. N 16781
Id.	Darbārī-Kāṇaḍā (gatā)	Id.	

ALI BUX

One of the great masters of the sārangi.

Un des grands maîtres du sārangi.

1. Sārangi	Bhairavī	Tablā	Hindusthan
Id.	Pīlū	Id.	H 973

ALI AHMAD KHĀN

Lived in Calcutta. Belonged, like Ashāk Ali Khān, to the Sainiyā tradition (gharānā) of Jaipur.

Vécut à Calcutta. Appartenait, comme Ashāk Ali Khān, à la tradition (gharānā) Sainiyā, de Jaipur.

1. Sitār	Bhairavī	Tablā	Megaphone
Id.	Pīlū	Id.	JNG 5526
2. Sarode	(Aḍā-Chautālā)	Id.	Megaphone
Id.	Jilā (duni, gatā)	Id.	JNG 334

ALLĀ-UD-DĪN KHĀN

The foremost living Sarode player. Born in 1881 in Tripura State, East Bengal. From childhood, his love was only music and he ran away from home at the age of eight to find a teacher. After many tribulations he became the pupil of the celebrated Wazir Khān of Rampur. A most versatile genius, he plays almost every instrument and possesses great knowledge in every branch of music.

Le premier des joueurs de sarode contemporains. Né en 1881 dans l'État de Tripura (Bengale oriental). N'aimait que la musique dès l'enfance; s'enfuit à huit ans de chez ses parents pour se mettre à la recherche d'un professeur. Après bien des tribulations, devint élève du célèbre Wazir Khān, de Rampur. Génie universel, joue presque tous les instruments et connaît à fond toutes les branches de la musique.

1. Sarode	Jilā (vilambitā)	Tablā	Megaphone
Id.	Lalitā (gatā)	Id.	JNG 192
2. Violin/Violon	Sindhurā (gatā)	Id.	Megaphone
Id.	Bihāg (gatā)	Id.	JNG 193
3. Violin/Violon	(Kīrtanā)	Id.	Megaphone
4. Sarode	Bihāg	Id.	JNG 226
Id.	Tilak-Kāmodā	Id.	Megaphone
			JNG 924

5. Violin/Violon	Kāmodā (ālāpā)	Tablā	Megaphone JNG 5120
Id.	Tilak-Kāmodā (gatā)	Id.	
6. Violin/Violon	Prabhākēli (ālāpā)	Id.	Megaphone JNG 5801
Id.	Prabhākēli (gatā)	Id.	
7. Violin/Violon	(Yantrā-sangitā)	Id.	Megaphone JNG 5874

ANIL THAKUR (of/de Tripurā)

A disciple of Enayat Khān. He is a well-known musician of Calcutta.

Musicien de Calcutta bien connu. Disciple d'Enayet Khān.

1. Viṇā	Darbārī-Kānaḍā	Tablā	Hindusthan HRT 96
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BĪRĒNDRA KISHORE ROY CHOWDHURY (of/de Gauripur)

A well-known patron of music of Calcutta and a remarkable performer. Born in 1903. First a disciple of Mohammad Ali Khān (rababī), he also studied with Amīr Khān, Enayat Khān and Allā-ud-dīn Khān.

Mécène de la musique bien connu à Calcutta, remarquable exécutant. Né en 1903. D'abord disciple de Mohammed Ali Khān (rababī), travailla également avec Amīr Khān, Enayat Khān et Allā-ud-dīn Khān.

1. Viṇā	Vasantā (ālāpā)	Tablā	Megaphone JNG 180
Id.	Vasantā (jhālā)	Id.	
2. Sūrāshringār	Darbārī-Toḍī (ālāpā)	Id.	Hindusthan H 679
Id.	Puriyā (ālāpā)	Id.	

BUNDU KHĀN

Now in his old age. He is the descendant of a long dynasty of viṇā players. He learnt music from childhood and was for many years State musician of Indore. He is considered the greatest living sārangī player. He studied Sanskrit and ancient musical theory with the celebrated musicologist Pandit V. N. Bhātkhaṇḍé and possesses a great knowledge of musical theory.

Très âgé. Appartient à une longue dynastie de joueurs de viṇā. Apprit la musique dès son enfance et fut pendant plusieurs années musicien de l'État d'Indore. Est considéré comme le plus grand joueur contemporain de sārangī. A étudié le sanscrit et la théorie musicale ancienne avec le célèbre musicologue Pandit V. N. Bhātkhaṇḍé et connaît à fond la théorie musicale.

1. Sārangi	Mālkosh (gatā)	Tablā	H. M. V. HT 83 12 in./30 cm
Id.	Darbārī-Kānaḍā	Id.	

CHHOTÉ KHĀN (of/d'Alvār) [Prof.]

From Rampur State. Now lives in retirement in Benares. His records do not give a fair idea of his playing.

Originaire de l'État de Rampur. Vit aujourd'hui retiré à Bénarès. Ses disques ne donnent pas une idée complète de son jeu.

1. Sārangi	Tilak-Kāmodā	Tablā	Megaphone JNG 11
Id.	Pīlū-Barvā	Id.	
2. Sārangi	Bhairavī (ālāpā)	Solo	Megaphone JNG 5991
Id.	Gauḍ-Sārangā (gatā)	Tablā	

ENAYAT KHĀN

Son of Imdad Khān, the great Sitār player. Born in 1894. He studied with his father. State musician in Gauripur, he was considered the greatest sitār player until his death in 1938.

Né en 1894. Enayat Khān est le fils de Imdad Khān, le grand joueur de sitār, avec qui il étudia. Musicien de l'État de Gauripur, a été considéré jusqu'à sa mort, en 1938, comme le plus grand joueur de sitār.

1. Sitār	Pīlū	Tablā	Megaphone JNG 25
Surbahār	Bāgeshrī (ālāpā)	Id.	
2. Sitār	Bhairavī (gatā)	Id.	Megaphone JNG 72
Surbahār	Khamājā	Id.	
3. Surbahār	Bhairavī (ālāpā)	Id.	Megaphone JNG 122
Id.	Bhairavī (gatā)	Id.	
4. Sitār	Pīlū	Id.	Megaphone JNG 125
Surbahār	Bāgeshrī	Id.	
5. Sitār	Khamājā (gatā)	Id.	Megaphone JNG 134
Surbahār	Multānī (ālāpā)	Id.	
6. Sitār	Bihāg (ālāpā)	Id.	Megaphone JNG 207
Id.	Bihāg (jhālā)	Id.	

7. Surbahār	Pūrvī (ālāpā)	Tablā	Megaphone JNG 5236
Sitār	Bihārī (gatā)	Id.	
8. Sitār	Yogiyā	Solo	Megaphone JNG 5274
Id.			
(by/par Vilayat Hussain)			

HABIB KHĀN ALLADIYĀ KHĀN (Khān Sahab)

From Patiala. Plays the vichitrā vīṇā. He is a young relative of Abdul Aziz Khān.

Originaire de Patiala. Joue du vichitrā vīṇā. C'est un jeune parent d'Abdul Aziz Khān.

1. Vichitrā Vīṇā	Shuddhā-Sārangā	Tablā	Columbia GE 17518
Id.	Bāgeshrī	Id.	
2. Vichitrā Vīṇā	Asāvarī	Id.	Odeon SB 2166
Id.	Bhairavā	Id.	
3. Vichitrā Vīṇā	Multānī	Id.	Odeon SB 2304
Id.	Dēshā	Id.	
4. Vichitrā Vīṇā	Manāranjani	Id.	Odeon SB 2308
Id.	Darbārī-Toḍī	Id.	
5. Vichitrā Vīṇā	Darbārī-Toḍī	Solo	Odeon SB 2346
Id.	Pīlū	Id.	

HAMID HUSSAIN (of/de Moradabad)

He now lives in Lucknow and is a sārangī player of repute.

Joueur de sārangī réputé, vivant actuellement à Lucknow.

1. Sārangī	Shrī (tonk)	Tablā	H. M. V. N 5967
Id.	(Panjābi Angā) (Thumrī)	Id.	
2. Sārangī	Bhairavā-Bahār	Id.	H. M. V. 5972
Id.	Māru-Bihāg	Id.	
3. Sārangī	Multānī	Id.	H. M. V. N 5976
Id.	Pīlū	Id.	

4. Sārangi	Bhīmpalāshri	Tablā	H. M. V. N 5983
Id.	(Ṭhumrī)	Id.	
5. Sārangi	Chandanī-Kedārā	Id.	H. M. V. N 5991
Id.	Pahāḍī (Dhun)	Id.	

JHIRÉ KHĀN

1. Sārangi	Lalitā (gatā)	Tablā	H. M. V. N 5949
Id.	(Bhairavi (Ṭhumrī)	Id.	

LAKSHMANĀ BHATTACHARYA

Born in 1917 and belongs to a family of Bengali musicians. He studied music with his father, who was a well-known vīṇā-player belonging to the Pashupat Mishrā tradition (gharānā).

Né en 1917, appartient à une famille de musiciens du Bengale. Étudia la musique avec son père, joueur de vīṇā renommé, appartenant à la tradition (gharānā) Pashupati Mishrā.

1. Sitār	Bhairavi (gatā)	Tablā	Megaphone JNG 5846
Id.	Bhīmpalāshri	Id.	

LAKSHMANĀ RAO CHAWHAN

1. Vīṇā	Darbārī-Kānaḍā (gatā)	Tablā	H. M. V. N 5957
Id.	Mālkosh (gatā)	Id.	
2. Sitār	Pilū	Id.	H. M. V. N 5960
Id.	Pūrvī	Id.	
3. Vīṇā	Vasantā (gatā)	Id.	H. M. V. N 6971
Id.	Déshā (gatā)	Id.	

MANOHAR BARVÉ

Mainly a vocalist. He started his brilliant musical career as a child.

Est surtout un chanteur, dont la brillante carrière musicale a commencé dès l'enfance.

1. Sitār	Kāfi (gatā)	Tablā	H. M. V. N 5934
Id.	Bhūpālī	Id.	

MOHAMMAD KHĀN

1. Vīṇā	Bhairavī (gatā)	Tablā	H. M. V. N 5993
Id.	Hamsā-Kankinī (gatā)	Id.	
2. Sitār	Bhairavī (gatā)	Id.	H. M. V. N 15902
Id.	Bihāg (gatā)	Id.	

MOHAMMAD SHARĪF

1. Vichitrā Vīṇā	Bhātiyārā	Tablā	H. M. V. N 14949
Id.	Jayājayanī	Id.	
2. Sitār	Puriyā-Dhanashri	Id.	H. M. V. N 14972
Id.	Shuddhā-Sārangā	Id.	
3. Vichitrā Vīṇā	Toḍī	Id.	H. M. V. N 14792
Id.	Bhairavī	Id.	
4. Sitār	Multānī	Id.	H. M. V. N 14793
Id.	(Thumrī)	Id.	

MOHI UDDĪN (Prof. S. G.)

A well-known player from Dacca.

Artiste réputé de Dacca.

1. Sitār	Gārā (gatā)	Tablā	H. M. V. N 5951
Id.	Bhairavī (gatā)	Id.	
2. Sitār	Bihāg (gatā)	Id.	H. M. V. N 5953
Id.	Déshā (gatā)	Id.	

NĀRĀYAṆ RAO AMBADĒ

1. Sitār	Bāgēshri (gatā)	Tablā	H. M. V. N 5943
Id.	Bhīmpalāshri (gatā)	Id.	

NAZIR KHĀN (Prof. of/de Jaora)

1. Sitār	Darbārī-Kānaḍā (gatā)	Tablā	H. M. V. N 5926
Id.	Aḍānā (gatā)	Id.	

2. Sitār	Yogiyā (gatā)	Tablā	H. M. V. N 5928
Id.	Bhairavī (gāta)	Id.	

PARITOSH SEAL

A well-known Bengali musician of Calcutta.

Musicien bengali réputé de Calcutta.

1. Violin/Violon	Pilū (Tritālā)	Tablā	Columbia GE 7047
Id.	Bhairavī (Tritālā)	Id.	
2. Violin/Violon	Bhīmpalāshrī	Id.	Twin FT 4612
Id.	Sohani	Id.	
3. Violin/Violon	Bihāg	Id.	H. M. V. N 17230
Id.	Durgā	Id.	

RĀDHIKĀ-MOHAN MITRA

Born in 1909. He became a pupil of David Khān, and is considered one of the best players of Calcutta.

Élève de David Khān. Né en 1909. Est considéré comme un des meilleurs exécutants de Calcutta.

1. Sarode	Kāfī	Tablā	Hindusthan H 1062
Id.	Toḍī	Id.	
2. Sarode	Gārā	Id.	Hindusthan H 1186
Id.	Kalingaḍā	Id.	

RAHIMAT KHĀN

A celebrated sitār player from Dharwar.

Célèbre joueur de sitār, de Dharwar.

1. Sitār	Mālkosh (gatā)	Tablā	H. M. V. N 5963
Id.	Bhairavī (gatā)	Id.	
2. Sitār	Yogiyā	Id.	H. M. V. N 5964
Id.	Lalitā	Id.	
3. Jalā-tarangā	Jhinjhoti	Id.	H. M. V. N 5966
Id.	Kalingaḍā	Id.	

4. Sitār	Jaunpurī	Tablā	H. M. V.
Id.	Parajā	Id.	N 5968

RĀMESHVARĀ PĀTHAK

A renowned musician of Darbhanga.

Musicien renommé de Darbhanga.

1. Sitār	Kāmodā	Tablā	Hindusthan
Id.	Puriyā	Id.	H 268
2. Sitār	Sohanī	Id.	Hindusthan
Id.	Bihāg	Id.	H 800

RAVĪNDRA SHANKAR

A younger brother of Uday Shankar. He was born about 1917, and travelled extensively abroad. Disciple of Allā-ud-dīn Khān, he is the most celebrated sitār player of the younger generation. He was recently appointed Director of Indian Music at All India Radio, Delhi.

Frère cadet d'Uday Shankar. Né aux environs de 1917, a fait de longs voyages à l'étranger. Disciple de Allā-ud-dīn Khān, est le plus célèbre joueur de sitār de la jeune génération. A été récemment nommé directeur de la musique indienne à la Radiodiffusion indienne de Delhi.

1. Sitār	Hemantā	Tablā	H. M. V.
Id.	Marvā	Id.	N 16996
2. Sitār	Yamini-Bilāval (Tritālā-Vilampatā)	Id.	H. M. V.
Id.	Parajā (Tritālā)	Id.	N 20027

SHAFIKULLĀ KHĀN

Now lives in Calcutta. Is the nephew of Karamat Ullā Khān the celebrated sarode player.

Vit actuellement à Calcutta. Neveu de Karamat Ullā Khān, le célèbre joueur de sarode.

1. Sitār	Sārangā	Tablā	Hindusthan
Id.	Kāfi	Id.	H 57

TIMIR BARAN

A pupil of Allā-ud-dīn Khān, he is one of the well-known players of Calcutta, though now mostly interested in modern orchestral music.

Élève d'Allā-ud-dīn Khān. Est l'un des artistes de Calcutta les plus connus, bien qu'il se soit surtout intéressé à la musique orchestrale moderne.

1. Sarode	Pahādī (ālāpā)	Solo	Hindusthan H 354
Id.	Bhairavī (ālāpā)	Id.	

VILAYET HUSSAIN KHĀN (of/de Gauripur)

Now lives in Bombay. Is the son of Enayat Khān. He is considered one of the best living sitār players. His technique is brilliant, the variety of his improvisation remarkable.

Vit actuellement à Bombay. Est le fils d'Enayat Khān. Est considéré comme le meilleur joueur de sitār contemporain. Sa technique est brillante et la variété de ses improvisations remarquable.

1. Sitār	Bhairavī (gatā)	Tablā	Megaphone JNG 5274
Id. (by/par Enayat Khān)	Yogiyā	Id.	
2. Sitār	Bhūpālī	Id.	Megaphone JNG 5414
Surbahār	(Jhālā)	Id.	
3. Sitār	Bhairavī	Id.	Megaphone JNG 5574
4. Sitār	Kedārā	Id.	Megaphone JNG 5550
Id.	Yamanā-Kalyāṇā	Id.	
5. Sitār	(Enayeti-gatā) (pt-1)	Id.	Megaphone JNG 5939
Id.	Id. (pt-2)	Id.	
6. Sitār	Dhunā (ālāpā)	Id.	Megaphone JNG 5980
Id.	Dhunā (gatā)	Id.	
7. Sitār	Gujarī-Toḍī (jaladā, Tritālā)	Id.	Columbia GE 3344
Id.	Lalitā (astāī)	Id.	
8. Sitār	Madhuvanti (astāī)	Id.	Columbia GE 3346
Id.	Madhuvanti (jaladā)	Id.	
9. Sitār	Chandrakauns (astāī)	Id.	Columbia GE 3355
Id.	Chandrakauns (jaladā)	Id.	
10. Sitār	Puriyā-Dhanashrī (astāī)	Id.	Columbia GE 3360
Id.	Puriyā-Dhanashrī (jaladā)	Id.	

11. Sitār	Shuddhā-Sārangā (astāi-gatā)	Tablā	Columbia GE 3439
Id.	Shuddhā-Sārangā (jaladā-gatā)	Id.	
12. Sitār	Bhairavā (jaladā-gatā)	Id.	Columbia GE 3510
Id.	Gujarī-Toḍī (astāi-gatā)	Id.	

WALI ULLĀ KHĀN

Now about 45 years of age. Hails from Dacca in East Bengal and is a very gifted musician. He is the son of the great sarode player Kokho Khān. He often plays on Dacca Radio.

Agé d'environ quarante-cinq ans, originaire de Dacca, dans le Bengale oriental. Est un musicien très doué. Fils du grand joueur de sarode, Kokho Khān. Se fait souvent entendre à la Radiodiffusion de Dacca.

1. Sitār	Pilū	Tablā	Hindusthan H 170
Id.	Māṇḍā-Khamājā	Id.	

WIND INSTRUMENTS INSTRUMENTS A VENT

ALI HOSSAIN

Originally from Benares, he settled in Calcutta.

Originaire de Bénarès. Vit à Calcutta.

1. Shahnāi	Bhairavī	Duggi	Senola QS 346
Id.	Yogiyā	Id.	
2. Shahnāi	Puriyā-Dhanashrī	Id.	Twin FT 15462
Id.	Mishrā-Kalingadā	Id.	
3. Shahnāi	Jaunpurī	Id.	Hindusthan H 1306
Id.	Kajari	Id.	

4. Shahnāī	Bāgeshrī	Duggi	Hindusthan H 1347
Id.	(Dādarā)	Id.	

BĀBU RAO DEVĀLANKĀR

From the Maharashtra country. His playing is delicate and sensitive.

Originaire du pays de Maharashtra. A un jeu délicat et sensible.

1. Shahnāī	Aḍanā (gatā)	Duggi	Twin FT 5040
Id.	Durgā (gatā)	Id.	
2. Shahnāī	Bāgeshrī	Id.	Twin FT 5065
Id.	Mālkosh	Id.	
3. Shahnāī	Bhīmpalāshrī (gatā)	Id.	Twin FT 5080
Id.	Darbārī-Kānaḍā (gatā)	Id.	
4. Shahnāī	Jaunpurī	Id.	Twin FT 6024
Id.	Nāyaki-Kānaḍā	Id.	

BISMILLĀH

The best living shahnāī player. From Benares.

Originaire de Bénarès. Le meilleur joueur de shahnāī actuel.

1. Shahnāī	(Dādarā)	Duggi	H. M. V. N 14543
2. Shahnāī	(Ṭhumrī)	Id.	H. M. V. N 14560
3. Shahnāī	(Dādarā)	Id.	H. M. V. N 14563
Id.	Bhairavī (Dādarā)	Id.	
4. Shahnāī	Toḍī (Tritālā)	Id.	H. M. V. N 14564
Id.	Mālkosh (Tritālā)	Id.	
5. Shahnāī	Chaitī	Id.	H. M. V. N 24595
6. Shahnāī	Bihāg	Id.	Hindusthan H 5004
Id.	Bhairavī	Id.	
7. Shahnāī	Durgā	Id.	Hindusthan H 5015
Id.	Toḍī	Id.	

8. Shahnāī	Bāgeshrī	Duggi	Hindusthan
Id.	Jaunpuri	Id.	H 5064

DINKARĀ RAO AMEMBAL (*alias* D. Amel)

Comes from South-Kānaḍā. He is the programme director of All India Radio, Bombay.

Originaire du Kānaḍā du Sud. Directeur des programmes de la Radiodiffusion indienne de Bombay.

1. Vansarī	Darbārī-Kānaḍā (Tritālā)	Tablā	H. M. V.
Id.	Tilangā (Thumrī, Tritālā)	Id.	N 5994
2. Vansarī	Mishrā-Pilū (Thumrī)	Id.	H. M. V.
Id.	Hindolā-Bahār (Tritālā)	Id.	N 15903

IMDĀD ALI (of/de Benares)

1. Shahnāī	Multānī	Duggi	Hindusthan
Id.	Bhairavī	Id.	H 1165

MAHABOOB ALI

A good performer from Benares.

Originaire de Bénarès. Bon exécutant.

1. Shahnāī	Bihāg	Duggi	Hindusthan
Id.	Hansā-Kankani	Id.	H 1098

MUNNA KHĀN

Was court musician of Nagod State.

A été musicien de la cour dans l'État de Nagod.

1. Shahnāī	Sārangā (Tritālā)	Duggi	Megaphone
Id.	Pilū (Dādarā)	Id.	JNG 117
2. Shahnāī	Yogiyā	Id.	Megaphone
Id.	Bhairavī	Id.	JNG 133
3. Shahnāī	Āsāvārī	Id.	Megaphone
Id.	Sindhu-Ṣhaṭ	Id.	JNG 170

4. Shahnāī	Bhairavī	Duggi	Megaphone JNG 243
Id.	Bihāg	Id.	
5. Shahnāī	Puravī	Id.	Megaphone JNG 359
Id.	(Tellānā)	Id.	
6. Shahnāī	Puravī	Id.	Megaphone JNG 389
Id.	Pilū (Tellānā)	Id.	
7. Shahnāī	Kedārā (gatā)	Id.	Megaphone JNG 1076
Id.	Behasī (gatā)	Id.	
8. Shahnāī	Puriyā	Id.	Megaphone JNG 5824
Id.	Gaurī	Id.	

NAZIR HUSSAIN (of/de Benares)

A very good Shahnāī player.

Très bon joueur de shahnāī.

1. Shahnāī	Pilū	Duggi	Hindusthan H 127
Id.	Bhairavī	Id.	
2. Shahnāī	Multānī	Id.	Hindusthan H 202
Id.	Puravī	Id.	
3. Shahnāī	Mālkosh	Id.	Hindusthan H 298
Id.	Puravī	Id.	
4. Shahnāī	Bhairavā	Id.	Hindusthan H 744
Id.	(Gazal)	Id.	
5. Shahnāī	Prabhātī	Id.	Hindusthan H 837
Id.	Bhairavī	Id.	
6. Shahnāī	Bhairavī (Gazal)	Id.	Hindusthan H 935
Id.	Toḍī	Id.	
7. Shahnāī	Vasantā	Id.	Hindusthan
Id.	Holī	Id.	N 1255.
8. Shahnāī	Bihāg	Id.	Hindusthan H 1265
Id.	(Dādarā)	Id.	
9. Shahnāī	Bhīmpalāshrī	Dholā (by/par Paban Biswas)	Senola QS 240
Id.	Tilangā	Id.	

SĀNVALĀ RĀMĀ-JĪ

1. Vansarī	Tīlak-Kāmodā	Tablā	H. M. V. N 5932
Id.	Kāfī	Id.	
2. Vansarī	Sājā	Id.	H. M. V. N 5937
3. Vansarī	Mishrā-Maṇḍā	Id.	Twin FT 5352
Id.	Bhairavī	Id.	

SARDAR KHĀN (of/de Peshawar)

1. Shahnāī	Āsāvarī	Duggi	Senola QS 101
Id.	Pahāḍī	Id.	

SHANKARĀ RAO GAIKWAD

A well-known shahnāī player, of great delicacy and style.

Joueur de shahnāī réputé. Son jeu a de la délicatesse et du style.

1. Shahnāī	Durgā (gatā)	Duggi	H. M. V. N 5911
Id.	Kāfī (gatā)	Id.	
2. Shahnāī	Jaunpuri	Id.	H. M. V. N 5913
Id.	Dēshā	Id.	
3. Shahnāī	Garudā-Dhvani (gatā)	Tablā, Harmonium	H. M. V. N 5923
Id.	(gatā)	Id.	
4. Shahnāī	Mālkosh (gatā)	Id.	H. M. V. N 5925
Id.	Yogiyā (gatā)	Id.	
5. Shahnāī	Durgā (gatā)	Id.	H. M. V. N 5929
Id.	Kambhāvati (gatā)	Duggi	
6. Shahnāī	Tīlak-Kāmodā (gatā)	Id.	H. M. V. N 5931
Id.	Mālāgunjī (gatā)	Id.	
7. Shahnāī	(Tarjā) (Rādhā-Shyāmā)	Id.	H. M. V. HT 7 12 in./30 cm
Id.	(Tarjā) (Jāké-Mathurā)	Id.	

8. Shahnāi	Darbārī-Kānaḍā	Duggi	H. M. V. HT 17 12 in./30 cm
Id.	Bihāg	Id.	
9. Shahnāi	Dhānī (gatā)	Id.	H. M. V. HT 31 12 in./30 cm
Id.	Bāgēshrī	Id.	
10. Shahnāi		Id.	H. M. V. HT 34 12 in./30 cm
11. Shahnāi	Kāfi (jilā)	Id.	H. M. V. HT 37 12 in./30 cm
Id.	Khamājā	Id.	
12. Shahnāi	Aḍānā	Id.	Twin FT 5261
Id.	Miyān-kī-Malhār	Id.	

SITĀRĀMĀ BHIMRAO JADHAV (of/de Solapur)

A good player of the sundarī, a small instrument of the oboe family, smaller than the shahnāi.

Bon joueur de sundarī, petit instrument de la famille des hautbois et plus petit que le shahnāi.

1. Sundarī	Bihāg	Duggi	Columbia GE 3612
Id.	Mālkosh	Id.	

DRUMS AND PERCUSSION INSTRUMENTS A PERCUSSION

AHMADJĀNĀ THIRAKHAVĀ (of/de Rāmpur)

Started his career in the theatrical group organized by Bālā Gandharvā. He was later appointed musician to the court of Rāmpur. He has a brilliant technique in what is known as the "Delhi baz" or Delhi style of drumming, and is an excellent accompanist as well as soloist.

Commença sa carrière dans le groupe théâtral organisé par Bālā Gandharvā. Fut nommé plus tard musicien de la cour de Rāmpur. Possède une brillante technique dans ce qu'on appelle le « Delhi Baz », ou style de batterie de Delhi. Excellent dans l'accompagnement aussi bien que comme soliste.

1. Tablā	Tritālā (Péshkar)	Sārangi	H. M. V. N 5996
Id.	Tritālā (Delhi baz)	Id.	
2. Tablā	Tritālā (Delhi baz)	Id.	H. M. V. N 15906
Id.	Tritālā (Pūrabā-tukaḍā)	Id.	

ALLĀ RAKHĀ

One of the well-known tablā players from Northern India. He is a co-disciple of Thirakhavā, though younger. Now lives in Bombay.

Un des joueurs de tablā de l'Inde septentrionale les plus connus. Condisciple de Thirakhavā, mais plus jeune que lui. Vit actuellement à Bombay.

1. Tablā	Panjābi-Dhamār	Sārangi	Columbia GE 3456
Id.	Jhaptālā	Id.	

AMBĀDĀS INDURKAR

1. Mridangā	Dhamār	Harmonium	Columbia GE 8122
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AMIR HUSSAIN

1. Tablā	Tritālā-Relā	Sārangi	Columbia GE 3639
Id.	Tritālā	Id.	

GOVINDĀ RAO (Mridangāchārya, of/de Barhampur)

A very celebrated player of the large drum (pakhavājā). He travelled extensively with Vishnu Digambar Paluskar. Previously State musician at Indore, he is now a teacher in Ahmedabad. Pupil of Sakhārāmji Buvā Agalé, he belongs to

the school of the famous Pansé of Indore who learnt drumming as a child from a wandering yogi and whose technique always kept his audience spell-bound.

Très célèbre joueur de pakhavājā (grand tambour). A beaucoup voyagé avec Vishnu Digambar Paluskar. Précédemment musicien de l'État d'Indore, est actuellement professeur à Ahmedabad. Élève de Sakhārāmji Buvā Agalé, appartient à l'école du fameux Pansé, d'Indore, qui dans son enfance apprit le tambour d'un yogi errant et dont la technique tint toujours les auditeurs sous le charme.

1. Pakhavājā	Dhamār	Sārangi	H. M. V. N 5992
Id.	Jhāmpātālā	Id.	
2. Pakhavājā	Chautālā	Id.	H. M. V. N 15901

KHAPRU-JĪ PRAVARTAKAR (Layā Brahmā-Bhāskar)

1. Tablā	Dhamār in 13 time-units/en 13 temps (mātrās)	Sārangi	Twin FT 15262
Id.	Savar in 15 time-units/en 15 temps (mātrās)	Id.	
2. Tablā	Tritālā Darjā in 8 time-units/en 8 temps	Id.	Twin FT 15741
Id.	Tritālā (Aukoyāḍā)	Id.	
3. Tablā	Tritālā in 9, 10 and 11 time-units/ en 9, 10 et 11 temps	Id.	H. M. V. N 5948
Id.	Tritālā in 13, 14 and 15 time-units/ en 13, 14 et 15 temps	Id.	

PABAN BISWAS

A remarkable dholā-player from Dacca in East Bengal.

Remarquable joueur de dholā de Dacca, dans le Bengale oriental.

1. Dholā	(Bhatiyālī)	Shahnāi	Senola QS 35
Id.	(Madhukānā)	Id.	
2. Dholā	(Bhīmpalāshri)	Shahnāi by/par Nazir Hussain	Senola QS 240
Id.	(Tilangā)	Id.	

CHAPTER II
VOCAL MUSIC
(NORTHERN INDIA)

CHAPITRE II
MUSIQUE VOCALE
(INDE SEPTENTRIONALE)

ABDUL KARĪM KHĀN

Died in 1946. One of the foremost classical singers of his time. His voice was exquisitely beautiful. He made a very large number of recordings of classical rāgās (modes) which are among the very best records produced.

Mort en 1946. Un des premiers chanteurs classiques de son temps, avec une voix d'une exquise beauté. Enregistra un grand nombre de modes (rāgās) classiques, qui comptent parmi les meilleurs disques édités.

Title, language, author Titre, idiome, auteur	Rāgā (mode) and style Rāgā (mode) et style	Accompaniment Accompagnement	
1. Rāmā, Nagariyā meñ kai- sé jaiyo (<i>Hindi</i>)	Mishrā-Jaṅlā (Tritālā)	Tablā Tānpūrā Sārangi Id.	Columbia BEX 251 12 in./30 cm.
Piyā mīlanā kī āshā (<i>Hindi</i>)	Yogiyā		
2. Ājā Sohāgā (<i>Hindi</i>)	Shankarā	Id.	Columbia BEX 252 12 in./30 cm.
Sajanā tumā kāhéko (<i>Hindi</i>)	Tilangā (Ṭhumrī, Tritālā)	Id.	
3. Inthanerā Chinnā (<i>Kanarese</i>)	Sāvēri	Id.	Columbia BEX 253 12 in./30 cm.
Rāmani samānā Inévéru (<i>Kanarese</i>)	Karaharā-priyā	Id.	
4. Ugīchā kā kāntā jāñjilāñ (<i>Marathi</i>)	Ānandā-Bhairavi	Id.	Columbia BEX 254 12 in./30 cm.
Nachā Sundarī karūñ ko- pā (<i>Marathi</i>)	Sindhā-Kāfi	Id.	
5. Prēmā sévā sharaṇā (<i>Marathi</i>)	Bhīmpalāshri	Id.	Columbia Bex 255 12 in./30 cm.
Chandrikā hi jañū bairé (<i>Marathi</i>)	Dévā-Gandhārā	Id.	

6. Prémā bhāvēṇ jīvā jagiyāṇ (<i>Marathi</i>)	Jaunpurī	Tablā Tānpūrā Sārangi Id.	Columbia BEX 256 12 in./30 cm.
Hé dātā yā sharaṇāgatā (<i>Marathi</i>)	Nāri-Bahār		
7. Pīrā na jānī dékhī (<i>Hindi</i>)	Mālkosh	Id.	Columbia BEX 257 12 in./30 cm.
Dim darā dinā [mnemotechnic rhythm- syllables/syllabes rythmi- ques mnémotechniques (bols)]	Gujarī-Toḍī (Tarāṇā)	Id.	
8. Piya binā nāhīn āvatā chainā (<i>Hindi</i>)	Jhinjhoti (Ṭhumrī-Aḍatālā)	Id.	Columbia BEX 258 12 in./30 cm.
Phagavā brijā dékhanā ko chālori (<i>Hindi</i>)	Vasantā (Khyāl, Tritālā)	Id.	
9. Abā mainé manā dékhērī (<i>Hindi</i>)	Vasantā (Khyāl, Ekātālā)	Id.	Columbia BEX 259 12 in./30 cm.
Jamunā ké tirā Kānhā (<i>Hindi</i>)	Bhairavī (Ṭhumrī, Aḍatālā)	Id.	
10. Maundarā bāju ré (<i>Hindi</i>)	Shuddhā-Kalyāṇā	Id.	Columbia BEX 260 12 inc/30.m.
Sochā samajhā nādānā (<i>Hindi</i>)	Shuddhā-Pīlū	Id.	
11. Bāvarī damā dé gayo (<i>Hindi</i>) (A song of the Spring Festival/Chant de la fête printanière)	Mishrā-Kāfi (Hori)	Id.	Columbia BEX 261
Jādu Bharelī kauna	Gārā (Ṭhumrī)	Id.	
12. Gopālā mori karuṇā (<i>Marathi</i>)	Sarāparādā	Id.	Columbia BEX 262 12 in./30 cm.
Pyārā nazarā nahīn (<i>Hindi</i>)	Bilāvalā	Id.	
13. Atanā Rāmā pāyīn (<i>Marathi</i>)	Mālkosh	Id.	Columbia BEX 263 12 in./30 cm.
Tārī Tārī ré Rāmā (<i>Marathi</i>)	Khamājā	Id.	
14. Béguṇā guṇā gā (<i>Hindi</i>)	Gujarī-Toḍī	Id.	Columbia BEX 264 12 in./30 cm.
Jhanakā jhanakā vā moré (<i>Hindi</i>)	Darbārī-Kānaḍā	Id.	

15. Banalā rangilā mālī (Hindi)	Abhogī-Kānaḍā	Tablā Tānpūrā Sarangi Id.	Columbia BES 265 12 in./30 cm.
Bandhanā vā bāndho ré (Hindi)	Aḍānā		
16. Atahī prachhunḍanā (Hindi)	Gaurī	Id.	Columbia BEX 266 12 in./30 cm.
Dirā dirā dirā ta nomā (Hindi)	Māravā (Tarāṇā)	Id.	
17. Ghanā Ghanā Gharī (Hindi)	Patāḍipā	Id.	Columbia BEX 267 12 in./30 cm.
Bhavadā banadā jobanā (Hindi)	Lalitā	Id.	

AKHTARĪBĀĪ

A very well-known Ṭhumrī-singer from Fyzabad. She was a pupil of Ramazan Khān.

Chanteuse de ṭhumrī réputée. Originaire de Fyzabad. Élève de Ramazan Khān.

1. Kaisī bāṇsiyā bajāī (Hindi)	Pilū (Ṭhumrī)	Tablā Tānpūrā Harmonium Id.	Megaphone JNG 609
Maiṇ téré sangā nā (Hindi)	Patāmanjarī		
2. Chhārahī kālī ghatā jiya- rā (Hindi)	(Dādarā)	Id.	Megaphone JNG 745
Adāé nāzā ko jālimā (Urdu)	(Kavvālī)	Id.	
3. Ehasānā tērā hogā mujhā parā (Urdu)	(Dādarā)	Id.	Megaphone JNG 762
Bahārā āi khilē gulā (Hindi)	Id.	Id.	
4. Matā karo prītā kiyé hamā pachhatānā (Hindi)	(Ṭhumrī)	Id.	Megaphone JNG 764
Sayyādā né kaphasā mēñ karané na do (Urdu)	(Gazal)	Id.	
5. Kyā dardā kī koi davā jāné (Hindi)	(Gazal)	Id.	Megaphone JNG 796
Muphatā hué badanāmā sarvariya (Urdu)	(Dādarā)	Id.	

6. Kaisi yahā dhūmā machāī (Hori) ré (<i>Hindi</i>)		Tablā Tānpūrā Harmonium	Megaphone JNG 804
(A song of the Spring Festival/Chant de la fête printanière) Késariyā aganiyā rangā Id. dāri (<i>Hindi</i>)		Id.	
7. Piyā milanā hamā jāibā ho Chaiti-Pilū (<i>Hindi</i>)		Id.	Megaphone JNG 820
Sévanā nidiyā jagāyā ho (Ṭhumri) ramā (<i>Hindi</i>)		Id.	
8. Paravāhā nahīn agarā dilā (Gazal) sadā nahīn (<i>Hindi</i>)		Id.	Megaphone JNG 821
Yahā kahanā usā sé é kā- sidā (<i>Hindi</i>)	Id.	Id.	
9. Hamā ko nazarā sé apané (Gazal) girāyē (<i>Hindi</i>)		Id.	Megaphone JNG 844
Vahā ā rahé haiñ jo bīmā- rā kī (<i>Hindi</i>)	Id.	Id.	
10. Morī bārī sī umariā (Ṭhumri) (<i>Hindi</i>)		Id.	Megaphone JNG 861
Virahā ké mārī rainā na Id. (<i>Hindi</i>)		Id.	
11. Sudhā aié ré bālamā (Dādarā) (<i>Hindi</i>)		Id.	Megaphone JNG 951
Sayāñ dagā déké na Id. (<i>Hindi</i>)		Id.	
12. Bujhī huī shamā kā (Gazal) (<i>Hindi</i>)		Id.	Megaphone JNG 965
Sachā sachā batānā Id. (<i>Hindi</i>)		Id.	
13. Daradiyā nā jāné mahā- (Dādarā) rājā (<i>Hindi</i>)		Id.	Megaphone JNG 974
Phulo ko juhlāné āī (gītā) (<i>Hindi</i>)		Id.	
14. Lé gayā joshé junū (Gazal) (<i>Urdu</i>)		Id.	Megaphone JNG 987
Mazé vétabiyoñ ké ā rahé Id. haiñ (<i>Urdu</i>)		Id.	
15. Banavāri ho hamarā ké (Ṭhumri) (<i>Hindi</i>)		Id.	Megaphone JNG 1020
Joshā girayāñ aurā (Gazal) (<i>Hindi</i>)		Id.	

16.	Chaină kisă dină mujhé (Urdu)	(Gazal)	Tablā Tānpūrā Harmonium	Megaphone JNG 1026
	by/par Shaukat Thanvi Jānā bhī nazarā butā (Urdu)	Id.	Id.	
17.	Wafāōñ ké badalé (Urdu)	(Gazal)	Id.	Megaphone JNG 1042
	Divānā banānā hai to (Urdu)	Id.	Id.	
18.	Jafāé jamānā sé ranjurā hoharā (Urdu)	(Gazal)	Id.	Megaphone JNG 1094
	Usé kisā tarahā sé sakunā ho (Urdu)	Id.	Id.	
19.	Jabā sé Shyāmā sidharé (Hindi)	(Ṭhumrī)	Id.	Megaphone JNG 1134
	Abaké sāvanā (Hindi)	Id.	Id.	
20.	Hamā pachhatāné sajanavā (Hindi)	(Ṭhumrī)	Id.	Megaphone JNG 1160
	Chāhé kachchu hoyā (Hindi)	Id.	Id.	
21.	Maiñ hué zindagi sé bēzār (Urdu)	(Gazal)	Id.	Megaphone JNG 1207
	Khāsā etanā méré (Urdu)	Id.	Id.	
22.	Wafā tāhi na sahi (Urdu)	(Gazal)	Id.	Megaphone JNG 1215
	by/par Shaukat Thanvi Sijā dokā goyaganā (Urdu)	Id.	Id.	
23.	Tuhi bharo sā (Urdu)	(Gazal)	Id.	Megaphone JNG 1269
	Na kamā é ishaqā (Urdu)	(Nātā)	Id.	
24.	Yahā marana sājagārā āyé (Urdu)	(Gazal)	Id.	Megaphone JNG 10019
	by/par Shaukat Thanvi Na vahā rukhasé sāgarā (Urdu)	Id.	Id.	
25.	Kahāñ gavāī sari rainā (Hindi)	(Dādarā)	Id.	Megaphone JNG 10021
	Daradiyā na jāñī (Hindi)	Id.	Id.	
26.	Kabā lagā hūī hai (Urdu)	(Nātā)	Id.	Megaphone JNG 10028
	Mujhé jāno dilā mēñ (Urdu)	Id.	Id.	
27.	Vahā āsu jo hasā isāké (Urdu)	(Nātā)	Id.	Megaphone JNG 10031
	Goḍā laganā gayé (Urdu)	Id.	Id.	

ALLĀH RAKHĪ

She is a well-known singer from Sindh.

Chanteuse réputée originaire du Sind.

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|--|-----------------------------|-------------------------|--------------------|
| 1. Ballé tūn samajhāvan āinā
(<i>Sindhi</i>)
Rānjhā rānjhā kardiné mēñ
āpé ranjhā (<i>Sindhi</i>) | Khārā-Kānaḍā
Id. | Tablā
Tānpūrā
Id. | H. M. V.
N 4017 |
| 2. Dilā dastā chadā (<i>Sindhi</i>)

Piryanā pānī indhanā
(<i>Sindhi</i>) | Sindhī-Jogā

Bhairavī | Id.

Id. | H. M. V.
N 4040 |
| 3. Hinā shasharā jī shorā kānā
(<i>Sindhi</i>)
Payārā prēmā payāyo
(<i>Sindhi</i>) | Bhimā
(Ashā) | Id.
Id. | H. M. V.
N 6121 |
| 4. Ho jamālī (<i>Sindhi</i>) | (Jamālī) | Id. | H. M. V.
N 6135 |

AMĪR KHĀN (Sangitā Ratnā)

A celebrated singer who lived mainly in Bengal.

Chanteur célèbre. A vécu surtout au Bengale.

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|--|------------------|--------------------------------------|---------------------|
| 1. Dholā to jalam
(<i>Hindi</i>) | Multānī | Tablā
Tānpūrā
Harmonium
Id. | Columbia
VE 1009 |
| Bhajā manā nita Harā ko
nāmā (<i>Hindi</i>) | Hamsā
(Dhunā) | | |

ANVAR BĀĪ

- | | | | |
|---|----------|-----------------------------|---------------------|
| 1. Bālamā chhéré matā jāo
(<i>Hindi</i>) | (Dādarā) | Tablā
Tānpūrā
Sārangi | Columbia
GE 5036 |
|---|----------|-----------------------------|---------------------|

ATĀ HUSSAIN

A relative and pupil of Faiyaz Khān, and now quite well known.

Parent de Faiyaz Khān et son élève, aujourd'hui très connu.

- | | | | |
|---|---------------------|------------------------------------|---------------------|
| 1. Unā sangā lagī morī an-
khiyān (<i>Hindi</i>) | Rāmakali
(Khyāl) | Tablā
Tānpūrā
Sārangi
Id. | Hindusthan
H 671 |
| Karā suñ lé jāūn gharavā
(<i>Hindi</i>) | Bahār
(Khyāl) | | |

AZAMBĀĪ

1. Latā uljhi suljā (Urdu)	Bihāgdā	Tablā Tānpūrā Sārangi	Columbia SB 2362
Piyā āyē nā (Hindi)	Maṇḍā (Ṭhumrī)	Id.	

BADĪ MOTIBĀĪ (of/de Benares)

Now very old, she once was among the most popular artists in India.

Actuellement très âgée, fut autrefois l'une des artistes les plus populaires de l'Inde.

1. Kānhā bikhā bhari (Hindi)	Pūrvī	Tablā Tānpūrā Sārangi	H. M. V. N. 16671
Pānī bharé rī kaunā (Hindi)	(Dādarā)	Id.	

BĀLĀ GANDHARVĀ

Born about 1894, in Mahārashtrā. He studied with Bhaskarā Rao Gokhalé and Abdul Karīm Khān. From childhood he had a great success as singer and actor. His voice is lovely and his singing delicate. His earlier records are preferred.

Né aux environs de 1894. Originaire de Mahārashtrā. Travailla avec Bhaskarā Rao Gokhalé et Abdul Karīm Khān. Dès l'enfance, connut un grand succès comme chanteur et comme acteur. Sa voix est ravissante et son chant délicat. Ses premiers disques sont les plus appréciés.

1. Tumā binā mērī kaunā khabarā lé (Hindi) by/par Mirābāī Prabhū tēri mahimā	Pīlū (Bhajanā) (Bhajanā)	Tablā Tānpūrā Sārangi Id.	Columbia VE 5009
2. Gamatē sadā majalā (Marathi) Majalā ghaḍāvī dévā (Marathi)	Bhīmpalāshrī Jangalā	Id. Id.	Columbia VE 5019

BALLAVĀ DAS

1. Darshanā binā nainā tarasé (Hindi)	Bihāg	Tablā Tānpūrā Sārangi	Columbia GE 3219
Basé urā sahaḥānandā (Hindi)	Durgā	Id.	

BARKAT ALĪ KHĀN

One of the most famous singers of his time. He was the teacher of Ashāk Ali Khān.

Un des chanteurs les plus fameux de son temps. Fut le maître d'Ashāk Ali Khān.

1. Ekā sītāṃ aur lākhoṃ adāyēn ur ri jawānī hai zamané (<i>Urdu</i>) Bāgo mēn pārē jhulē (<i>Hindi</i>)	(Gazal) Id.	Orch. Id.	Columbia GE 5185
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BASAVĀ RĀJĀ RĀJĀGURU

1. Kanganāvā morā (<i>Hindi</i>)	Kedārā (Tritālā)	Tablā Tānpūrā Sārangi	H. M. V. N 26813
Jobanā ré lalaiyā (<i>Hindi</i>)	Bhairabī-Bahār	Id.	
2. Anāhatā ādā nādā (<i>Hindi</i>)	Shankarā	Id.	H. M. V. N 26450
Manā mēn raho (<i>Hindi</i>)	Māru-Bihāg	Id.	
3. Bairanā ghasā na (<i>Hindi</i>)	Dēshī	Id.	H. M. V. N 26569
Savanā ki (<i>Hindi</i>)	Shyāmā-Kalyāṇā	Id.	

BHIMSEN JOSHI

A young musician from Mahārashtra. He belongs to the school of Abdul Karīm Khān.

Jeune musicien de Mahārashtra. Appartient à l'école d'Abdul Karīm Khān.

1. Sāhabā jamālā tūn to (<i>Hindi</i>)	Multānī	Tablā Tānpūrā Sārangi	Columbia GE 3454
Nāhīn paratā maiṅkā chai- nā (<i>Hindi</i>)	Bhairavī	Id.	
2. Kalā nā paré morī (<i>Hindi</i>)	Pūriyā	Id.	Columbia GE 3509
Kānānā sunāiré bātā (<i>Hindi</i>)	Sūhā-Kānaḍā	Id.	

BĪNĀPĀNĪ MUKHERJEE

Born in Calcutta. She studied music with her grandfather, a noted Esrāj player. Now lives in Bombay.

Née à Calcutta. Étudia la musique avec son grand-père, joueur d'esrāj renommé. Vit actuellement à Bombay.

1. O Gokulā ké ujjārē (<i>Hindi</i>)	(Bhajanā)	Tablā Tānpūrā Harmonium	Columbia GE 2839
Ekā jogana āyirē (<i>Hindi</i>)	Id.	Id.	

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|--|---------------------|--------------------------------------|-----------------------|
| 2. Duniyān sankatā nāgarī
(Hindī) | | Tablā
Tānpūrā
Harmonium
Id. | Hindusthan
H 1005 |
| Prēmā kā guṇā gāo
(Hindī) | | | |
| 3. Shyāmā nahiñ āyé
(Hindī) | Jaunpurī
(Khyāl) | Id. | Megaphone
JNG 1022 |
| Rāmā nāmā sé bolo
(Hindī) | (Bhajanā) | Id. | |
| 4. Bālamā ājā shudhālē morā
(Hindī) | | Id. | Megaphone
JNG 1262 |
| Mayā kuchhā nā bolūñ ré
(Hindī) | | Id. | |
| 5. Madhupurā nagarī
(Bengali) | (Kirtanā) | Id. | H. M. V.
N 27530 |

CHHOTÉ RĀM DAS (of/de Punjab)

One of the important disciples of Parusudda Missir, he belongs to the Haridāsā Svāmī tradition (gharānā).

Un des plus grands disciples de Parusudda Missir. Appartient à la tradition (gharānā) Haridāsā Svāmī.

- | | | | |
|-------------------------------------|--------------|--------------------------------------|---------------------|
| 1. Abā to baḍi dērā bhāi
(Hindī) | Bhīmpalāshrī | Tablā
Tānpūrā
Harmonium
Id. | Broadcast
B 2183 |
| Tandé karavā (Hindī) | Tappā | | |

CHINMOY LĀHIRI (of/de Calcutta)

Studied in the Marris College of Music at Lucknow. A young musician of standing, now living in Calcutta.

Jeune musicien de talent qui a étudié au collège de musique Marris de Lucknow et vit actuellement à Calcutta.

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|--------------------------------------|--------------------|------------------------------------|---------------------|
| 1. Duyārē élo ké
(Bengali) | | Tablā
Tānpūrā
Sārangi
Id. | H. M. V.
N 27651 |
| Nā māné mānā (Bengali) | | | |
| 2. Kēna bala nibhé jāyā
(Bengali) | Brindāvani-Sārangā | Id. | H. M. V.
N 27703 |
| Āsi bolé kēna élo nā
(Bengali) | | Id. | |

DATTATRÉYĀ V. DIKSHITĀ

- | | | | |
|---------------------------------|--------------------|-------------------------|---------------------|
| 1. Haradamā maulā té
(Hindī) | Āsāvarī
(Tappa) | Tablā
Tānpūrā
Id. | Columbia
GE 3637 |
| Ho miyā jānévālē
(Hindī) | Kāfi
(Tappā) | | |

2. Kaisī ré kāḍu ménḍijā (Hindi) Dilā bahārā ākhē (Hindi)	Khamājā (Tappā) Bhairavī (Tappā)	Tablā Tānpūrā Id.	Columbia GE 3646
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DATTATRÉYĀ V. PALUSKAR (Paṇḍit)

The son of the celebrated musician and musicologist, Paṇḍit Viṣṇu Digambar Paluskar. He is greatly appreciated as a singer of classical music.

Fils du célèbre musicien et musicologue Paṇḍit Viṣṇu Digambar Paluskar. Très apprécié comme chanteur de musique classique.

1. Kaisē nikhasi chāndanī (Hindi)	Bahār	Tablā Tānpūrā Sārangi	Columbia GE 3405
Koyalīyā bolē (Hindi)	Tilak-Kāmodā	Id.	
2. Jākē kānā ré (Hindi)	Kedārā	Id.	Columbia GE 3458
Nikē ghungariyā (Hindi)	Vilāsākhānī-Toḍī	Id.	
3. Jabā jānaki nāthā (Hindi)	(Bhajanā)	Id.	Columbia GE 3507
Raghupati rāghavā rājā Rā- mā (Hindi)	Id.	Id.	
4. Bunārā byāhanā āyéré (Hindi)	Gauḍ-Malhār	Id.	Columbia GE 3813
Huñ to bārā bārā (Hindi)	Rāmākālī	Id.	
5. Mārūn kavanā kājā (Hindi)	Māravā	Id.	Columbia GE 3868
Chalo manā Gangā Jamunā tīrā (Hindi) by/par Mīrā- bāī	(Bhajanā)	Id.	
6. Piya nahīn āyē (Hindi)	Hansā-Kinkini	Id.	Columbia GE 3943
Lachhumanā dhirē chalo (Hindi)	(Bhajanā)	Id.	
7. Ajāhū nahīn āyē (Hindi)	Nandā	Id.	H. M. V. N 35164
Karanā picchkārī (Hindi)	(Jhamptālā) Hindolā (Tritālā)	Id.	
8. Āī samadhinā morā (Hindi)	Miyān-Malhār	Id.	H. M. V. N 35289
Badhaiyā lāo lāo ré (Hindi)	Āsāvarī	Id.	
9. Chamakāti yā vāyā (Hindi)		Id.	H. M. V. N 25026
by/par Sukhlā Kavi			
Sati charitā nīti (Hindi)		Id.	
by/par Sukhlā Kavi			

DILIP CHANDRĀ VĒDI

Hails from Punjab. A disciple of Bhaskarā Buvā Gokhalé, his style is neat and correct. He is a musicologist as well as a performer.

Originaire du Pendjab. Disciple de Bhaskarā Buvā Gokhalé. Son style est net et correct. C'est un musicologue autant qu'un exécutant.

- | | | | |
|---|--------------------|-------------------------------|---------------------|
| 1. Piyā nahīn āyē
(Hindi) | Déshā | Tablā
Tānpūrā
Harmonium | Hindusthan
H 369 |
| Jo hakīn katoñ kī bahārā thī
(Punjabi) | (Gazal) | Id. | |
| 2. Rangā rangā phulā khilatā
(Hindi) | Bahār
(Ekātālā) | Id. | Hindusthan
H 404 |
| Jobanā jātā rī sajanī (Hindi) | Vēdi-kā-Lalitā | Id. | |
| 3. Govardhanā Giridhāri
(Hindi) | (Bhajanā) | Id. | Hindusthan
H 470 |
| Ekā bārā chhavā dikhājā
(Hindi) | (Bhajanā) | Id. | |

DIPALĪ NĀG TĀLUKDĀR (Kumārī)

A well-known singer of Calcutta. She often sings on Calcutta Radio.

Chanteuse réputée de Calcutta, qui se fait souvent entendre à la Radiodiffusion de Calcutta.

- | | | | |
|---|---------------------------|------------------|---------------------|
| 1. Chudiyān bārā bārā karā
(Hindi) | Bihāg
(Khyāl, Tritālā) | Tablā
Tānpūrā | H. M. V.
N 17198 |
| Jānā sujānā
(Hindi) | Bāgēshrī
(Tritālā) | Id. | |
| 2. Kā karūn nā māné
(Hindi) | Kalingaḍā | Id. | H. M. V.
N 17498 |
| Sumiranā karā bhajā
(Hindi) | Bilāvalā | Id. | |
| 3. Chhanā chhanananā
bichhuvā bājē (Hindi) | Jaunpūrī | Id. | H. M. V.
N 27215 |
| Yahī ganimatā jānā hamāné
(Hindi) | Sūhā-Kānaḍā | Id. | |

FAIYAZ KHĀN (of/de Baroda)

Now elderly, is considered one of the great masters of Indian music today. He is mainly a singer of Khyāls but also sings Dhrupad. Grandson of the famous Gulām Abbās, nephew of Nathan Khān, he belongs to the celebrated Rangilē tradition (Gharānā). He was State musician of Baroda but has now retired.

Actuellement âgé, est considéré comme un des grands maîtres de la musique indienne de nos jours. C'est surtout un chanteur de khyāls, mais il chante également des dhrupads. Petit-fils du fameux Gulām Abbās, neveu de Nathan Khān, il

appartient à la célèbre tradition (gharānā) Rangilē. A été musicien de l'État de Baroda, mais a maintenant pris sa retraite.

1. Morē mandirā abā lūn nahīn āyē (<i>Hindi</i>)	Jayājayanti	Tablā Tānpūrā Sārangi Id.	Hindusthan HH 1 12 in./30 cm
Karā āi piyā sangā rangā raliyān (<i>Hindi</i>)	Pūriyā (Khyāl)	Id.	
2. Garavā maiñ sangā lāgā (<i>Hindi</i>)	Toḍī	Id.	Hindusthan H 249
Manā-Mohanā jā ké rasiyā Parajā (<i>Hindi</i>)		Id.	
3. Jhanā jhanā pāyalā bajē (<i>Hindi</i>)	Natā-Bihāg	Id.	Hindusthan H 355
Chalo kāhé ko jhuti banavo (<i>Hindi</i>)	Bhairavī	Id.	
4. Phulāvanā kī gēndanā mai kā (<i>Hindi</i>)	Jaunpurī	Id.	Hindusthan H 793
Vandē Nandā-kumāram	Kāfi	Id.	
5. (Ālāpā) (<i>Hindi</i>)	Lalitā (ālāpā)	Id.	Hindusthan H 861
Taḍāpatā hūñ jaisē jalā binā minā (<i>Hindi</i>)	Lalitā (Gitā)	Id.	
6. Nainā sūñ dēkhi ekā jhalakā (<i>Hindi</i>)	Sūgarai	Id.	Hindusthan H 1093
Morē jobanā parā (<i>Hindi</i>)	(Dādarā)	Id.	
7. (Ālāpā)	Darbārī (ālāpā)	Id.	Hindusthan H 1156
(Khyāl)	Darbārī (Khyāl)	Id.	
8. Mathurā na jao morē Kanhaiyā (<i>Hindi</i>)	Pūrvī	Id.	Hindusthan H 1331
Pavanā chalakā janamānā (<i>Hindi</i>)	Chhāyā	Id.	
9.	Pūriyā Toḍī	Id. Id.	Hindusthan
10. (Ālāpā)	Ramkālī (Tritālā, vilampatā)	Id.	H. M. V. N 36050
Unā sangā lagi ānkhīā (<i>Hindi</i>)	Ramkālī (Tritālā, jaladā)	Id.	

GĀNDHĀRĪ HANGAL (*alias* Gangubāi Hubli)

Born in Dharvar in North Karnātak. She belongs to the school (gharānā) of Abdul Karīm.

Née à Dharvar dans le Kanara du Nord. Appartient à l'école (gharānā) d'Abdul Karīm.

1. Chhāndā moré bālamā baiyān (<i>Hindi</i>)	Bāgeshrī (Ekātālā)	Tablā Tānpūrā Harmonium	H. M. V. N 5656
Moré manā harā (<i>Hindi</i>)	Mālkosh	Id.	
2. Hari kā bhédā nā payo Rāmā (<i>Hindi</i>)	Jogiyā (Jhamptālā)	Id.	H. M. V. N 5760
Hari khelatā hori vrajā mén (<i>Hindi</i>)	Mishrā-Khambāvati	Id.	
3. Darashanā binā ankhīyān (<i>Hindi</i>)	Durgā	Id.	H. M. V. N 5764
Kāhé lādāli lādā lādāyā (<i>Hindi</i>)	Miyān-ki-Malhār	Id.	
4. Ābā mori bātā (<i>Hindi</i>)	Shuddhā-Sārangā	Id.	H. M. V. N 5814
Āī ré (<i>Hindi</i>)	Aḍāṇā	Id.	
5. Koyalayā bolé (<i>Hindi</i>)	Aḍāṇā	Id.	H. M. V. N 5827
Amī lāmātā mashī (<i>Hindi</i>)	Déshkār	Id.	

GAUHAR JĀN

A well-known Calcutta singer of light music in the beginning of the century. She was said to be extremely wealthy and met with a tragic end.

Chanteuse légère de Calcutta, aujourd'hui décédée, qui a connu de grands succès au début du siècle. On la disait extrêmement riche. Eut une fin tragique.

1. Nāhakā lāyé gavanavā mērā (<i>Hindi</i>)	Bhairavī (Ṭhumrī)	Tablā Tānpūrā Sārangī	H. M. V. P 17
Anā bānā jiyā mén lāgī (<i>Hindi</i>)	Id.	Id.	
2. Dilādārā dilārā tanā manā dhanā kurābānā (<i>Hindi</i>)	Pahāḍī	Id.	H. M. V. N 6323
Bārī jāūn ré sānvariya topé (<i>Hindi</i>)	Sorathā	Id.	
3. Maiñ to hori Rāmā sangā (<i>Hindi</i>)	Déshā (Holi)	Id.	H. M. V. 13264-47
(A song of the Spring Festival/ Chant de la fête printanière)			
Pāpiā dhumā machāī (<i>Hindi</i>)	Kāfī (Holi)	Id.	
4. Jabā khulī bhī na thī arzē (<i>Urdu</i>)	Bhairavī (Gazal)	Id.	Twin FT 406
Rasā ké bharé toré nainā (<i>Hindi</i>)	Id.	Id.	

GOPESHVAR BANERJEE (Sangītā Nāyakā)

Was a well-known singer of Dhrupad, Khyāl and Tappā. Court musician of Burdwan and later of Mayurbhanjā. He also taught music in Calcutta and wrote several books on musical theory.

Chanteur réputé de dhrupads, de khyāls et de tappās. Musicien de la cour de Burdwan, puis de Mayurbhanjā. Il enseigna également la musique à Calcutta et écrivit plusieurs traités de théorie musicale.

1. Girirāṇī éi lao (<i>Bengali</i>)	Tablā	Hindusthan
Rāngā padé ké dila (<i>Bengali</i>)	Tānpūrā	H 401
	Id.	

GULĀM ALI KHĀN (Badé, of/de Lahore)

Now over 50. One of the acknowledged masters of Indian music today. His singing of Khyāls is very colourful. He is the son of Khalé Khān who was one of the most famous musicians of the previous generation.

Agé de plus de cinquante ans, il est un des maîtres reconnus de la musique indienne de nos jours. Son exécution des khyāls est très colorée. Fils de Khalé Khān, un des plus fameux musiciens de la génération précédente.

1. Mandirā dékhā daré (<i>Hindi</i>)	Mālkosh	Tablā Tānpūrā Sārangi	Columbia VE 5048
Latakā chalé to jinā (<i>Hindi</i>)	Parajā	Id.	
2. Katé nā birahā kī rātā (<i>Hindi</i>)	Pilū	Id.	Columbia VE 5049
Prēmā ké phandé mēn ākārā (<i>Hindi</i>)	Bhairavī (Ṭhumrī)	Id.	
3. Jaisī Kariyé vaisī bhariyé (<i>Hindi</i>)	Aḍānā	Id.	Columbia VE 5051
Tirachhī nazariā ké bāṇā (<i>Hindi</i>)	(Ṭhumrī)	Id.	
4. Ayé nā bālamā (<i>Hindi</i>)	(Ṭhumrī, Dādarā)	Id.	Columbia VE 5052
Prēmā kī marā katārā (<i>Hindi</i>)	Sohani (Ṭhumrī)	Id.	
5. Kāhé ko chhalā baliyā (<i>Hindi</i>)	Dēshā (Ṭhumrī)	Id.	Columbia VE 5054
Beguṇā āyé (<i>Hindi</i>)	Bhīmpalāshrī	Id.	
6. Méré nayanā lāgé (<i>Hindi</i>)	Pilū	Id.	Megaphone JNG 797
Ho sāhébé jamālā (<i>Hindi</i>)	(Ṭhumrī) Multānī (Khyāl)	Id.	

7. Bājā bandā khulā jāyé (Hindī)	Bhairavī	Tablā Tānpūrā Sārangī	Hindusthan H 886
Rutā vasantā mēn (Hindī)	Adānā-Bahār	Id.	
8. Abā manā kaisé na kahiyo (Hindī)	Pahāḍī-Meghā	Id.	Hindusthan H 910
Bālamuā ānā milo (Hindī)	(Dhunā)	Id.	
9. Kurābānā so māriyé (Hindī)	Pahāḍī	Id.	Hindusthan H 965
Piyā manā mandirā mēn (Hindī)	Kalingaḍā	Id.	
10. Toré nainā jādū bhare (Hindī)	Tilangā	Id.	Hindusthan H 1028
Hamā sangā tumā sangā (Hindī)	Lalitā (Ṭhumrī)	Id.	

HARIBHĀU GHĀNGRĒKAR

A Marathi by birth. He sings Khyāls and is the most outstanding pupil of Rāmā Krishnā Būvā Vazé, who was a disciple of Nisār Hussain Khān.

Marathi de naissance. Chante des khyāls. Un des élèves les plus en vue de Rāmā-khishnā Būvā Vazé, lui-même disciple de Nisār Hussain Khān.

1. Barsanā lāgé (Hindī)	Gauḍāgīrī	Tablā Tānpūrā	Columbia CE 3446
Birahanā bārari (Hindī)	Bārari	Id.	
2. Adi madhyā antā (Hindī)	Khambāvati	Id.	Columbia GE 3573
Tūhi āḍā tūhī nādā (Hindī)	Shuddhā-Kalyāṇā	Id.	

HIRĀBĀĪ BAḌODEKAR

A very talented and popular singer. She studied music with Wahid Khān, and belongs to the tradition of Abdul Karim.

Chanteuse populaire de talent. Étudia la musique avec Wahid Khān. Appartient à la tradition d'Abdul Karim.

1. Bairanā Thaḍī atarayā (Hindī)	Tilak-Kāmodā	Tablā Tānpūrā Harmonium	Columbia BEX 268 12 in./30 cm
Tatā vitatā ghanā (Hindī)	Bhūpālī	Id.	
2. Trātā prabhu sakalānchā (Marathi)	Bāgeshrī	Id.	Columbia VE 5001
Sakhé mī murārī (Marathi)	Bhīmpalāshrī	Id.	

3. Kiti sukhā karā babas (<i>Marathi</i>)	Kāfi	Tablā Tānpūrā Harmonium	Columbia VE 5005
Bolā tujhé goḍā (<i>Marathi</i>)	Mishrā-Māṇḍā	Id.	
4. Upavāṇī gātā kokilā (<i>Marathi</i>)	Mishrā	Id.	Columbia VE 5006
Ātān Ayodhyā Nagarilā (<i>Marathi</i>)	(Gītā)	Id.	
5. Hānsavī nāchavī (<i>Marathi</i>)	Māṇḍā	Id.	Columbia VE 5010
Jagī ābhāsā hā (<i>Marathi</i>)	Bhairavī	Id.	
6. Padā Pankajātē (<i>Marathi</i>)	Bhairavī	Id.	Columbia VE 5012
Kathinātā varinā (<i>Marathi</i>)	Tilangā	Id.	
7. Adhirā manā bāvarē (<i>Marathi</i>)	Patadīpā	Id.	Columbia VE 5013
Ghēī Vihagasamā (<i>Marathi</i>)	Māṇḍā	Id.	
8. Piya nahīn āyē (<i>Hindi</i>)	Patadīpā	Id.	Columbia VE 5015
Hori Khēlo mosē (<i>Hindi</i>)	Dīpāchandī (Holi)	Id.	
(A song of the Spring Festival/ Chant de la fête printanière)			
9. Dhanyā dhanyā jānakī (<i>Marathi</i>)	Tilangā	Id.	Columbia VE 5016
Hī sévā prabhurājā sévā (<i>Marathi</i>)	Māṇḍā	Id.	
10. Janā mānasā mandirāntā (<i>Marathi</i>)	Yamanā-Kalyāṇā	Id.	Columbia VE 5018
Ruchirāchī (<i>Marathi</i>)	Bhīmpalāshrī	Id.	
11. Akēlī matā jaiho (<i>Hindi</i>)	Bhairavī (Thumrī)	Id.	Columbia VE 5021
Morā bansī bajākē (<i>Hindi</i>)	Kaharavā	Id.	
12. Rādhē-Kriṣhnā bolā mukhā sé (<i>Hindi</i>)	(Bhajanā)	Id.	Columbia VE 5027
Jārē bhaurā dūrā (<i>Hindi</i>)	Sārangā	Id.	
13. Madhu madanā manā karē (<i>Hindi</i>)	Brindāvani-Sārangā	Id.	Columbia VE 5028
Abā kē sāyanā gharā āyē (<i>Hindi</i>)	Dēshā (Thumrī)	Id.	

14. Ghērā bādārī Rāmā (Hindī)	Pīlū (Ṭhumrī)	Tablā Tānpūrā Sārangī Id.	Columbia VE 5030
Giridharā Gopalā (Hindī)	(Bhajanā)		
by/par Mirābāī			
15. Asārā Pasārā (Marathi)	Bhairavī	Id.	Columbia VE 5031
Kālā kharā kali kālā (Marathi)	Pīlū	Id.	
16. Bārā bārā karā Hari (Hindī)	Bāgeshrī	Id.	Columbia VE 5033
Shyāmā nahīn āyē (Hindī)	Kāfī (Holi)	Id.	
(A song of the Spring Festival/ Chant de la fête printanière)			
17. Vrajā Vaninchā Harī (Marathi)	Kāfī	Id.	Columbia VE 5034
Katu yā abalā (Marathi)	Jaunpurī	Id.	
18. Priyā bālē jhaṇimā dhānvā ghē (Marathi)	Māṇḍā	Id.	Columbia VE 5036
Patitā tūn pāvanā (Marathi)	Abhangā	Id.	
19. Kāṅkariyē jī na māro (Hindī)	Toḍī	Id.	Columbia VE 5039
Kāhē satāvo Shyāmā (Hindī)	(Ṭhumrī)	Id.	
20. So so bārī bālamā (Hindī)	Lalitā (asthāī)	Id.	Columbia VE 5057
Id.	Lalitā (jaladā)	Id.	
21. Chākarā rākhojī (Hindī)	(Bhajanā)	Id.	Odeon SA 3027
by/par Mirābāī			
Sundarā svarupā jāké (Hindī)	Bhairavī	Id.	
22. Payori mainé Rāmā ratanā (Hindī)	(Bhajanā)	Id.	Odeon SA 3070
Hari nāmā binā jalā jaiyē (Hindī)	Bhairavī	Id.	
23. Tirathā kī sabā chalē (Hindī)	Tilak-Kāmodā	Id.	Twin FT 2450
Matavālē tori ho piyā pyārē (Hindī)	Bhairavī	Id.	

IMTIAZ AHMED

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|---|-----------------------|------------------|---------------------|
| 1. Kaunā dishā moré gayé
(<i>Hindī</i>)
(A song of the Spring Festival/ Chant de la fête printanière) | Kāfi
(Holi-Thumrī) | Tablā
Tānpūrā | H. M. V.
N 14767 |
| Bāṅké muraliyā tihārī
(<i>Hindī</i>) | Khamājā
(Thumrī) | Id. | |
| 2. Unasé ummīdé ilatiphatā
(<i>Urdu</i>) | | Id. | H. M. V.
N 14779 |
| Phirā kisi ikā bévaphā kī
(<i>Urdu</i>) | | Id. | |

INDRĀ BĀĪ KHĀḌILKAR

- | | | | |
|---|----------------|-------------------------|---------------------|
| 1. Jhananā jhananā mērī
(<i>Hindī</i>)
Madhu bansarī (<i>Hindī</i>) | Bihāg
Dēshā | Tablā
Tānpūrā
Id. | H. M. V.
N 26325 |
|---|----------------|-------------------------|---------------------|

INDIRĀBĀĪ VADKAR

The most outstanding pupil of Vilayet Hussain Khān and often surpasses her teacher. "There is none better to make listeners realize the true loveliness of Tānās".

Élève la plus remarquable de Vilayet Hussain Khān, qui surpasse souvent son maître. « Personne mieux qu'elle ne sait faire sentir aux auditeurs le véritable charme des tānās. »

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|---|---------------------|------------------------------------|------------------------|
| 1. Pashupatā girijapātā
(<i>Hindī</i>)
So jāné ji jāné (<i>Hindī</i>) | Vasantā
Shankarā | Tablā
Tānpūrā
Sārangi
Id. | Columbia
RI 2063 |
| 2. | | Id. | Young India
TM 8361 |

INDUBĀLĀ

A professional singer of Thumrīs from Calcutta.

Chanteur professionnel de Thumrīs. Originaire de Calcutta.

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|--|-------------------|-------------------------------|---------------------|
| 1. Mohé panaghatā parā
Nandālālā (<i>Hindī</i>) | (Thumrī, Dādarā) | Tablā
Tānpūrā
Harmonium | H. M. V.
P 10237 |
| Tumā Rādhé bano
Shyāmā (<i>Hindī</i>) | (Kavvālī, Thumrī) | Id. | |

2. Morī nidiyā na jagāo (Hindi)	Khamājā	Tablā Tānpūrā Harmonium	H. M. V. P 10359
Sajanā tumā kāhé ko néhā lagāyā (Hindi)	Tilak-Kāmodā	Id.	
3. Eri hān rī nanadiyā (Hindi)	(Ṭhumri, Jatā)	Id.	H. M. V. P 10395
Kāsé kahūn jī kī batiyān (Hindi)	Khamājā	Id.	
4. Piya ké milanā hamā jāibā (Hindi)	(Chaiti)	Id.	H. M. V. P 10442
Chaitā kī nidiyā ré (Hindi)	Id.	Id.	
5. Dilā kashā hai ajabā Mānjare gulajārā (Urdu)	(Gazal-Nāitiyā)	Id.	H. M. V. P 10481
Kyā samajhé koī ajamato rafatā (Urdu)	Id.	Id.	
6. Na chhédo sayyān bārī umarā laḍakayyān (Hindi)	(Dādarā)	Id.	H. M. V. P 10507
Sakhī pyārī pyārī (Hindi)	(Bhagā)	Id.	
7. Ahalé vatanā ké hāthā mén ijjatā vatanā (Urdu)	(Kaumī-Najamā)	Id.	H. M. V. P 10564
Pyārā vatanā hamārā Hindusthān hai yāro (Hindi)	Id.	Id.	
8. Mohé piyā milanā ko jānedé bairanā mén (Hindi)	Kalingaḍā	Id.	J. M. V. P 10606
Méro ājā āyé sayyān (Hindi)	Kāmodā	Id.	
9. Tanā manā vārūn bānké sañvariya (Hindi)	(Nāchā)	Id.	H. M. V. P 10619
Sakhī moré ajāhūn na āyé sañvaliyā (Hindi)	(Nāchā)	Id.	
10. Jamānā tujhé purajafā jānatā hai (Urdu)	(Gazal)	Id.	H. M. V. P 10638
Jo ki ho nā āshanāyé dardé dilā (Urdu)	Id.	Id.	
11. Bālamā chhédo matā jāo (Hindi)	Khamājā (Ṭhumri)	Id.	H. M. V. P 10645
Jā maīn tose nahīn bolūn (Hindi)	Id.	Id.	
12. Piya milanā kī āshā (Hindi)		Id.	H. M. V. P 10669
Chandrākalā si shvétā rātā thī (Hindi)		Id.	
13. Pahalū mén garā ho dilā to tēri ārajā karēn (Hindi)	(Gazal)	Id.	H. M. V. P 10673
Ruyé roshanā ké karīn jhulfā agarā (Urdu)	Id.	Id.	

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| 14. Kaisé māradaī dékho
pichākārī (<i>Hindi</i>) | Bhairavī
(Holi) | Tablā
Tānpūrā
Harmonium | H. M. V.
P 10689 |
| (A song of the Spring Festival/ Chant de la fête printanière) | | | |
| Khélanā Shyāmā
Kanhaiyā sé horī (<i>Hindi</i>)
(A song of the Spring Festival/ Chant de la fête printanière) | Id. | Id. | |
| 15. Manā mohā liyo érī sakhī
(<i>Hindi</i>) | Jangalā
(Dādarā) | Id. | Twin
FT 803 |
| Lagatā karéjavā méñ chotā
(<i>Hindi</i>) | Bhairavī
(Ṭhumrī, Jatā) | Id. | |

JADDANĀ BĀĪ

A singer of light music and film actress from Calcutta. She died recently.
Chanteuse de musique légère et actrice de cinéma de Calcutta. Morte récemment.

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|--|----------|-----------------------------|---------------------|
| 1. Rūpā jobanā guṇā dharo
rahatā hai (<i>Hindi</i>) | Durgā | Tablā
Tānpūrā
Sārangi | Columbia
VE 1701 |
| Svanayé dilā sé numayāñ
hai (<i>Hindi</i>) | | Id. | |
| 2. Lagatā kaléjavā méñ chotā
(<i>Hindi</i>) | Bhairavī | Id. | Columbia
GE 1275 |
| Toḍā lā hūñ rājā jamu-
niyā ko dāro ré (<i>Hindi</i>) | | Id. | |

JAMIRUDDĪN KHĀN

Sometimes known as the "King of Ṭhumrī". Born in Ambalā (Punjab). His father was a Dhrupad singer. Jamiruddīn studied music with Badal Khān and the celebrated Maujuddīn. He later settled in Calcutta and died in 1939.

Est quelquefois connu sous le nom de « roi du Ṭhumrī ». Né à Ambalā (Pendjab). Son père était un chanteur de dhrupad. Étudia la musique avec Badal Khān et le célèbre Maujuddīn. S'installa plus tard à Calcutta. Décédé en 1939.

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|---|----------|-------------------------------|----------------------|
| 1. Dādaravā bolé
(<i>Hindi</i>) | (Ṭhumrī) | Tablā
Tānpūrā
Harmonium | Megaphone
JNG 10 |
| Suganā bolé ré hamārā
(<i>Hindi</i>) | (Chaitī) | Id. | |
| 2. Rangā dékhā jiyā lalachāyā
(<i>Hindi</i>) | (Holi) | Id. | Megaphone
JNG 611 |
| (A song of the Spring Festival/ Chant de la fête printanière) | | | |
| Sainyā ekā vairī āyā
(<i>Hindi</i>) | Pīlū | Id. | |

3. Holī khēlanā morī (<i>Hindī</i>)	(Holi)	Tablā Tānpūrā Harmonium	Megaphone JNG 1268
(A song of the Spring Festival/ Chant de la fête printanière)			
Saiyyān rahē vohī pārā (<i>Hindī</i>)	(Chaiti)	Id.	

JĀNĀKĪ BĀĪ

Jānākī Bāī of Allahabad who died about 1918. A very famous singer of classical and light songs.

Mort en 1918. Était un chanteur fameux de chansons classiques et légères.

1. Torī bolī sunē kotavālā Gārī tutī bolē nā (<i>Hindī</i>)		Tablā Tānpūrā Sārangi	H. M. V. P. 10143
Samadhī dékho bāñkā nirālā hai ré (<i>Hindī</i>)	Id.	Id.	
2. Garadanā katané sé na ḍarayē (<i>Hindī</i>)	Kajārī	Id.	H. M. V. P 10218
Sayyan morī pakādo dagariyā (<i>Hindī</i>)	Chétā	Id.	
3. Sundarī morī kāhē ko chhainā laī (<i>Hindī</i>)	Darbārī-Kānaḍā	Id.	H. M. V. P 10382
Badayyā gharā guṇayanā sūñ kyuñ laḍayē (<i>Hindī</i>)	Rāmākali	Id.	
4. Kanhaiyā né mārī rangā pichakārī (<i>Hindī</i>)	(Holi)	Id.	H. M. V. P 10413
(A song of the Spring Festival/ Chant de la fête printanière)			
Kubarā bhāī vairanā (<i>Hindī</i>)	(Bhajanā, Holi)	Id.	
(A song of the Spring Festival/ Chant de la fête printanière)			
5. Tu hī bāñtiyo jagā mēñ javānā (<i>Hindī</i>)	(Kajārī)	Id.	H. M. V. P 10422
Majā lélé rasāyā naī Jhulanī kā (<i>Hindī</i>)	(Majāmuā)	Id.	
6. Ekā kāfirā parā tabīyatā ā gai (<i>Urdu</i>)	(Gazal)	Id.	H. M. V. P 10451
Rūmā jhūmā badaravā barāsē (<i>Hindī</i>)	Malhār	Id.	
7. Kānhā na karā mosé rārā (<i>Hindī</i>)	Jaunpurī	Id.	H. M. V. P 10476
Bālamā nanyā dagāmagā ḍolē (<i>Hindī</i>)	Bhairavī (Dādarā)	Id.	

8. Dilā ékā sé hī lagā hazā- Pilū roñ khaḍé (<i>Hindi</i>)	Tablā Tānpūrā Sārangi Id.	H. M. V. P 10497
Ānandā bhayo yahā nāgarī Soharā (<i>Hindi</i>)		
9. Bālā jobanā morā machāo Bahār ré (<i>Hindi</i>)	Id.	H. M. V. GC12-13293- GC 12-13301
Saiyyān hamārē morā Pūravi (<i>Hindi</i>)	Id.	
10. Kyā tu āné dilā liyā (Gazal) (<i>Hindi</i>)	Id.	Twin FT 435
Ishkā mēn kyoñ karā ba- ché jānā baḍī (<i>Hindi</i>) Id.	Id.	
11. Balā ké banā mēn jo sagarā Sojā kā (<i>Hindi</i>)	Id.	Twin FT 2009
Raṇā mēn jabā banuyé békasā kī savārī (<i>Hindi</i>) Id.	Id.	
12. Hamārā bālamā piyē (Kajari) bhangā chhotī nanadī (<i>Hindi</i>)	Id.	Twin FT 2242
Kāsē kahūñ jiyā kā hālā Id. ré Sānvaliyā (<i>Hindi</i>)	Id.	
13. Bisaraiho na bālamā morī Bhairavi sudhavā (<i>Hindi</i>)	Id.	Twin FT 2297
Abā na bajāo kānhā ban- sariyā (<i>Hindi</i>) Id.	Id.	
14. Lagā jaré nātho péndo kā Sārangā (<i>Marvati</i>)	Id.	Twin FT 2304

JNANENDRĀ PRASAD GOSWĀMĪ

Died in 1947. Came from Vishnupur in Bengal, which is a famous centre of music. He studied music with his uncle Radhikā Prasād Goswāmī and sang purely classical music. He was famous in Bengal for his tappās.

Mort en 1947. Était venu de Vishnupur au Bengale, centre musical renommé. Avait étudié avec son oncle Radhikā Prāsad Goswāmī et chantait la pure musique classique. Était célèbre au Bengale pour ses tappās.

1. Āmāyā bolonā bhulité Bihāg (<i>Bengali</i>)	Tablā Tānpūrā Sārangi Id.	H. M. V. N 7074
Āji ni jhumā rāte ké Darbārī-Kānaḍā (<i>Bengali</i>)		
2. Ujala kājala dutī nayana Mālgunjā tārā (<i>Bengali</i>)	Id.	H. M. V. N 7131
Dāmini damaké yāmini Jayājayanti (<i>Bengali</i>)	Id.	

3. Shūnya é buké pākhi mo- rā (<i>Bengali</i>)	Chhāyānatā	Tablā Tānpūrā Sārangi	H. M. V. N 7264
Jāhā kichu mama (<i>Bengali</i>)	Id.	Id.	
4. Shamashāné jāgiché shyāmā (<i>Bengali</i>)	(Shyāmā Sangītā) (Prayer to Kālī/ prière à Kālī)	Id.	H. M. V. N 9974
Shyāmā māyērā kolé chadé (<i>Bengali</i>)	Id.	Id.	
5. Madhurā minati shuna (<i>Bengali</i>)	Jaunpurī	Id.	H. M. V. N 17319
Piu piu birahī papiyā (<i>Bengali</i>)	Lalitā	Id.	
6. É ghana ghorā rāté (<i>Bengali</i>)	Sūrā-Malhār	Id.	H. M. V. N 17406
Āji Nandalalā mukhā- chandā (<i>Bengali</i>)	Khambāvati	Id.	
7. Kēnā méghērā chhāyā (<i>Bengali</i>)		Id.	H. M. V. N 17479
Méghé méghé andhā (<i>Bengali</i>)		Id.	
8. Madhurā nūpūrā (<i>Bengali</i>)	Shankarā (Tritālā)	Id.	H. M. V. N 27231
Jayā bigalitā (<i>Bengali</i>)	Bhairavā (Tritālā)	Id.	
9. Sakhi téré manā ko (<i>Bengali</i>)	Rāmkali	Id.	H. M. V. N 27222
Murāli ki tērā (<i>Hindī</i>)	Tilangā	Id.	
10. Yā sakhi ānā tārē (<i>Bengali</i>)	Yamanā (Tritālā)	Id.	Megaphone JNG 112
Bhīshma-jananī Bhāgīra- thī (<i>Bengali</i>)	Yatā (Bhajanā)	Id.	
11.	Bāgeshrī Brindāvani-Sārangā	Id. Id.	Megaphone JNG 1066
12. Chira sundara naola kishorā (<i>Bengali</i>)	Bhairavā (Bhajanā)	Id.	Megaphone JNG 5114
Chhandé chhandé nāché Nanda dulālā (<i>Bengali</i>)	Natā-Mallār (Bhajanā)	Id.	
13. Bājē mridanga-vīnā (<i>Bengali</i>)	Darbārī-Kānaḍā	Id.	Megaphone JNG 5208
Brindāvanā dhanā naba- ghana (<i>Bengali</i>)	Brindāvani-Sārangā	Id.	
14. Ki ājā tomārā mané (<i>Bengali</i>)	(Rāgāpradhānā)	Id.	Megaphone JNG 5875
Svapané bunéchhi āshā (<i>Bengali</i>)	Id.	Id.	

JOSHI (G. N.)

A classical singer from Maharāshtrā.

Chanteur classique de Maharāshtrā.

- | | | | |
|----------------------------------|--------------|------------------------------------|--------------------|
| 1. Gorī dhīrē chalo
(Hindi) | Kāfī | Tablā
Tānpūrā
Sārangi
Id. | H. M. V.
N 3639 |
| Jākē Mathurā
(Hindi) | | | |
| 2. Sukhasvāminī tūñ
(Hindi) | Khambāvātī | Id. | H. M. V.
N 5682 |
| Priti mēñ manā ājā
(Hindi) | Durgā | Id. | |
| 3. Sakhī rasā bolā
(Hindi) | Aḍāñā | Id. | H. M. V.
N 5684 |
| Jāgī sārī rātā
(Hindi) | Bhairavī | Id. | |
| 4. Dudhā béchanē maiñ
(Hindi) | Pūrvī | Id. | H. M. V.
N 5813 |
| Piyā milanā ko
(Hindi) | Bhīmpalāshrī | Id. | |
| 5. Kānhā torī
(Hindi) | (Bhajanā) | Id. | H. M. V.
N 5862 |
| Nāvā kinārē lagāvā
(Hindi) | Id. | Id. | |

KAMALĀ JHARIĀ

A Calcutta singer who is mainly known for her Kīrtanā-s. She is a pupil of Jamiruddīn Khān.

Chanteuse de Calcutta, connue surtout pour ses kīrtanās. Élève de Jamiruddīn Khān.

- | | | | |
|---|-----------|---|--------------------|
| 1. Kaisē katē dinā rainā
(Hindi) | (Dādarā) | Pakhavājā
Tānpūrā
Harmonium
Violin/Violon
Id. | H. M. V.
N 6288 |
| Bisarātā nahiñ suratiyā
tihāri (Hindi) | (Ṭhumrī) | | |
| 2. Tumārē dayā kī hai āshā
Muhammad (Urdu) | Kalingaḍā | Tablā
Tānpūrā
Harmonium
Id. | H. M. V.
N 6337 |
| Téré darshanā ké kārāñā
bhai (Hindi) | Bhairavī | | |
| 3. Nandā Bhavanā ko bhu-
kanā māi (Hindi) | (Bhajanā) | Pakhavājā
Tānpūrā
Harmonium
Violin/Violon
Id. | H. M. V.
N 6929 |
| Jai murārī, jai murārī
(Hindi) | Id. | | |

4. Sakhi ko kahuñ āoyaba- mādhāi (<i>Maithili</i>)	(Kīrtanā)	Id.	Id.	Tablā Tānpūrā Harmonium	H. M. V. N 7237
(Traditional/Traditionnel) Bahutā miniti kari toyā (<i>Maithili</i>) (Traditional/Traditionnel)	Id.	Id.	Id.		
5. Jojana manā mahā (<i>Mai- thili</i>)	Id.	Id.	Id.		H. M. V. N 7298
(Traditional/Traditionnel) Sakhi kahabi kānurā (<i>Maithili</i>) (Traditional/Traditionnel)	Id.	Id.	Id.		
6. Kabari boyé (<i>Bengali</i>)	Id.	Id.	Id.		H. M. V. N 31011
Etadiné gagané (<i>Bengali</i>)	Id.	Id.	Id.		
7. Yashodā ka lālā khélé holi (<i>Hindi</i>) (A song of the Spring Fest- ival/Chant de la fête printanière) Itani to kahiyo (<i>Hindi</i>)	(Holi) Id.	Id.	Id.		Megaphone JNG 1025
8. Piya nahīn āyē (<i>Hindi</i>)	(Dādarā)	Id.	Id.		Megaphone JNG 1130
Jāgē ho vahī rainā (<i>Hindi</i>)	Bhairavī	Id.	Id.		
9. Vafā mēn hamā jo ékatā hai (<i>Urdu</i>) Kabhi jo khvābā mēn (<i>Urdu</i>)	(Gazal) Id.	Id.	Id.		Megaphone JNG 1156
10. Suno sundarā Shyāmā (<i>Bengali</i>) Gokulā nagaré (<i>Bengali</i>)	(Kīrtanā) Id.	Id.	Id.		Megaphone JNG 5816
11. Kānu kahé Rāi (<i>Bengali</i>)	Id.	Id.	Id.		Megaphone JNG 5936
O kubjarā bandhu (<i>Bengali</i>)	Id.	Id.	Id.		
12. Yashomatī nandā (<i>Bengali</i>) by/par Govinda Dās Ekābārā Brojé chalo (<i>Bengali</i>) by/par Govinda Dās	Id. Id.	Id.	Id.		Megaphone JNG 5963
13. Hato chhédō na Kanhaiyā (<i>Hindi</i>) Nidiyā lāgi mainī (<i>Hindi</i>)	(Ṭhumrī) (Ṭhumrī, Dādāra)	Id.	Id.		Twin FT 2299

14. Yā shāhé arabā saiyvadé (Nātā)		Tablā	Twin
(Urdu)		Tānpūrā	FT 3923
		Harmonium	
Tumhāré dayā kī āshā	Id.	Id.	
(Hindī)			

KESARBĀI KERKAR (Bāi)

Though elderly, she is still without rival among women singers. Her style is very personal and attractive. She is the best pupil of Alladiyā Khān, a master whose greatness was acknowledged by all musicians.

Malgré son âge, est encore sans rivale parmi les chanteuses. Son style est très personnel et séduisant. C'est la meilleure élève d'Alladiyā Khān, un grand maître reconnu comme tel par tous les musiciens.

1. Huñ to jaihoñ	Jaunpurī	Tablā	H. M. V.
(Hindī)	(Tritālā, vilampatā)	Tānpūrā	HQ 1.
Ghatanā lāgī rainā (Hindī)	Lalitā (Tritālā)	Sārangī	12 in./30 cm
		Id.	
2. Rasiyā hoñ na jāuñ (Hindī)	Mārū-Bihāg	Id.	H. M. V.
	(Tritālā)		HQ 2.
Main sanā mītā (Hindī)	Mālkosh (Tritālā)	Id.	12 in./30 cm
3. Ankhiyā morī lāgo	Parajā	Id.	H. M. V.
(Hindī)	(Tritālā)		HQ 3
Bārē saiyāñ (Hindī)	Nandā (Tritālā)	Id.	12 in./30 cm
4. Rasikanā ré	Durgā	Id.	H. M. V.
(Hindī)	(Tritālā)		HQ 4
Nevarā bāju ré (Hindī)	Natā-Kāmodā	Id.	12 in./30 cm
5. Pritamā saiyāñ (Hindī)	Lalitā-Gaurī	Id.	H. M. V.
	(Tritālā)		HQ 5
Mānā nā karo (Hindī)	Gauḍā-Malhār	Id.	12 in./30 cm
6. Dévi jogé (Hindī)	Kakubhā-Bilāval	Id.	H. M. V.
			HQ 6
Mārē béré āyo (Hindī)	Dēshī	Id.	12 in./30 cm
7. Kāhé ko dārī (Hindī)	Bhairavī	Id.	Broadcast
Id. (pt. 2)	Id.	Id.	G 4037
8. Ali maiñ jogī (Hindī)	Khambāvati	Id.	Broadcast
			GT 4038
Sakhī Mohanā (Hindī)	Dēshā	Id.	12 in./30 cm

KRISHNĀ RAO PHULAMBRIKAR (Sangītā kālānidhi)

The outstanding pupil of Bhaskarā Buvā Gokhālē. He sings Khyāls in an accurate and pure style.

Brillant élève de Bhaskarā Buvā Gokhālē. Chante des khyāls dans un style net et précis.

1. Hari Harā mēñ bhedā nā (Hindi)	Tilak-Kāmodā	Tablā Tānpūrā Sārangi	Columbia GEX 501 12 in./30 cm
Kaisē rijhāu (Hindi)	Jayājyanti	Id.	
2. Kāñ muraliyā bajē (Hindi)	Toḍī	Id.	Columbia VE 3334
Shyāmā-sundarā ré (Hindi)	Pūriyā	Id.	
3. Jo piyā to dūñ (Hindi)	(Bhajanā)	Id.	Columbia GE 17506
Mārā Raghuvirā ré (Hindi)	Id.	Id.	
4. Khēlatā hai Giridhārī (Hindi)	Bhairavī	Id.	Columbia GE 17509
Vidurā gharā jāvē (Hindi)	Pahāḍī.	Id.	
5. Vandē -Mātaram (Sanskrit)	Jhinjoti	Id.	Columbia GE 17512
Sabā ko apanā dharmā pyārā (Hindi)	Yogiyā	Id.	
6. Kavanā batāyē ré (Hindi)	Bhīmpalāshri	Id.	Columbia GE 17513
Tumā matā jāo (Hindi)	(Ṭhumrī)	Id.	

KRISHNĀ RAO SHANKAR PANDIT (Sangītā-alamkāra)

The son of Shankar Rao Pandit, who was a brilliant pupil of Nīsar Hussain Khān.

Fils de Shankar Rao Pandit, lui-même brillant élève de Nīsar Hussain Khān.

1. Tu sādḍēnālā galā (Punjabi)	Bhairavī (Tappā)	Tablā Tānpūrā Sārangi	Columbia GE 3743
Darā dimā tanā (Mnēmotēchnic rhythm- syllables/Syllabes de rythme mnēmotēchniques [bols])	Gaud-Sārangā (Tarāṇā)	Id.	
2. Suhāganā chalanā (Hindi)	Darbārī-Kānaḍā	Id.	Columbia GE 3893
Dēkhorī na māñē Shyāmā (Hindi)	Jayājyanti	Id.	

KUMĀRĀ GANDHARVĀ

Now about 24 years old. Sang masterly slow Khyāls at the age of 12, when the following records were made.

Agé aujourd'hui de vingt-quatre ans environ. Chantait de façon magistrale des khyāls dès l'âge de douze ans. Les disques suivants ont été enregistrés à cette époque.

- | | | | |
|--|----------------------|------------------------------------|---------------------|
| 1. Sakhi mori rimā jhimā ba-rasē (<i>Hindi</i>) | Durgā | Tablā
Tanpūrā
Sārangi
Id. | Hindusthan
H 344 |
| Shyāmā sundarā Madanā Mohanā (<i>Hindi</i>) | Bhairavī
(Dādarā) | Id. | |
| 2. Sumirā ho nāmā ko manā hi manā (<i>Hindi</i>) | Āsāvarī | Id. | Hindusthan
H 418 |
| Kaunā kaunā gunā gāyēn Hari ké (<i>Hindi</i>) | Māṇḍā | Id. | |

LAXMĪBĀĪ JADHAV (Shrimati, of/de Kolhapur)

Born in 1902. She began to study music in 1912 under Haidar Khān, the brother of Alladiā Khān. Appointed state musician of Baroda, she gave concerts all over Northern India. She has a beautiful voice and a great knowledge of music, and is a moving singer of devotional songs.

Née en 1902. Commença d'étudier la musique en 1912 avec Haidar Khān, frère d'Alladiā Khān. Nommée musicienne de l'État de Barode, a donné des concerts dans toute l'Inde septentrionale. A une très belle voix, connaît très bien la musique et chante de façon émouvante les chants spirituels.

- | | | | |
|---|---------------------|---|-----------------------------------|
| 1. Rātrī tumā samajhonā (<i>Hindi</i>) | Nāyākī-Kānaḍā | Tablā
Tānpūrā
Harmonium
Violin/Violon
Id. | H. M. V.
HT 48
12 in./30 cm |
| Nāḍā gupā téhā (<i>Hindi</i>) | Gaudā | Id. | |
| 2. Sārē chhandā sodā Kanhaiyā (<i>Matathi</i>) | Mishrā-Pilū | Id. | H. M. V.
N 4120 |
| Dévā nijā mīpanāsā (<i>Marathi</i>) | Mishrā-Māṇḍā | Id. | |
| 3. Giridharā jhulatā Rādhē sangā (<i>Hindi</i>) | Kāfi | Id. | H. M. V.
N 4141 |
| Dījo mori naurangā chunarī (<i>Hindi</i>) | Tilangā | Id. | |
| 4. Morā bānshī-vālā Kānhān (<i>Hindi</i>) | Pilū | Id. | H. M. V.
N 4197 |
| Kunjanā mén khelo yāro Kanhaiyā (<i>Hindi</i>) | Pahāḍī
(Amekhtā) | Id. | |
| 5. Rusalāsī Harī kān barēn (<i>Marathi</i>) | Mishrā-Pahāḍī | Id. | H. M. V.
N 5079 |
| Bājavi Bājavi muralilā (<i>Marathi</i>) | Mishrā-Māṇḍā | Id. | |

6. Kitī godā godā vadālā (<i>Marathi</i>)	Bhairavī (Gazal)	Tablā Tānpūrā Sārangi Id.	H. M. V. N 5138
Nāthā karuṇā sāgarā āi Kāshī (<i>Marathi</i>)	Mishrā-Pilū	Id.	
7. Katavā gaḍā gailāvā (<i>Marwari</i>)	Déshkār	Id.	H. M. V. N 5602
Erī ékā nazarā (<i>Marwari</i>)	Yamanā	Id.	
8. Jamunā ké tīrā jādū vālē bānsarī (<i>Hindi</i>)	Tilak-Kāmodā	Id.	H. M. V. N 5608
Kanhaiyā téro karo (<i>Hindi</i>)	Pahādī	Id.	
9. Tumā binā morī kaunā khabarā lé (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. N 5613
Bhajanā binā nā nachā jayyo (<i>Hindi</i>)	(Bhajanā, Kaharvā)	Id.	
10. Bājo ré (<i>Hindi</i>)	Kāmodā	Id.	H. M. V.
Vasantā ki dhunā machī (<i>Hindi</i>)	Bahār	Id.	N 5715
11. Barakatā vāliyo (<i>Hindi</i>)	Kāfi	Id.	H. M. V. N 5723
Khélanā na jāo (<i>Hindi</i>)	Déshā	Id.	
12. Shyāmā horī khélatā vrajā méñ (<i>Hindi</i>)	(Holi)	Id.	H. M. V. N 5739
Gagarī shīrā bharī (<i>Hindi</i>)	Sārangā	Id.	
13. Piya ko sandeshā mērā kaho jayé (<i>Hindi</i>)	Mishrā-Zilā	Id.	H. M. V. N 5803
Moyé banā ké lāgé sahāyé (<i>Hindi</i>)	(Bhajanā)	Id.	
14. Moraré mitā papiharavā (<i>Hindi</i>)	Vibhāsā	Id.	H. M. V. N 26921
Bharanā jo gaī (<i>Hindi</i>)	Shuklā-Bilāval	Id.	
15. Tu mērā manā harā (<i>Hindi</i>)	Déshī	Id.	Young India T. H. 8348
Ré langarvā (<i>Hindi</i>)	Garakalā	Id.	
16. Milā dé sakhī (<i>Hindi</i>)	Nandā	Id.	Young India T. M. 8303
Ayo vasantā sakhī (<i>Hindi</i>)		Id.	

MALIKĀRJUNĀ MANSUR

Belongs to the school of Abdul Karīm Khān. A well-known singer of Khyāls.
Chanteur de khyāls réputé. Appartient à l'école d'Abdul Karīm Khān.

1. Mandirā pātoli sundarā (<i>Marathi</i>)	Durgā	Tablā Tānpūrā Sārangi Id.	H. M. V. N 5083
Yé mājā tyā karunāmayā (<i>Marathi</i>)	Karṇātākī-Kāfi	Id.	

2. Sayyān morā ré (<i>Hindi</i>)	Gauḍ-Malhār	Tablā Tānpūrā Sārangi	H. M. V. N 566r
Kanganavā morā (<i>Hindi</i>)	Aḍānā	Id.	
3. Aisī mandatā yā manā (<i>Hindi</i>)	Vasantā	Id.	H. M. V. HT 20
Eri maiñ jā (<i>Hindi</i>)	Sārangā	Id.	
4. Bīnā bīna bajāī (<i>Hindi</i>)	Toḍī	Id.	H. M. V. HT 33
Chitrā sudharā (<i>Hindi</i>)	Durgā	Id.	
5. Tumhēn bīnā dékhē chai- nā nā (<i>Hindi</i>)	Bilāval	Id.	H. M. V. N 5668
Eri āpā nondēlā (<i>Hindi</i>)	Chhāyānatā	Id.	
6. Dāī piyā bīnā kaisé (<i>Hindi</i>)	Dēshā	Id.	H. M. V. N 5676
Hamā ramaniyān (<i>Hindi</i>)	Jaunpurī	Id.	
7. Mēṇḍē kalā āī ré (<i>Hindi</i>)	Hamīrā	Id.	H. M. V. N 5697
Tū mērā sāīn (<i>Hindi</i>)	Shankarā	Id.	
8. Sohī rasanā jo (<i>Hindi</i>)	Bhīmpalāshrī	Id.	H. M. V. N 5710
Harā nāmā sumarā sukhā dhāmā (<i>Hindi</i>)	Mishrā-Kāfi (Bhajanā)	Id.	

MANOHAR BARVÉ

Started his musical career as a child.

A commencé dès l'enfance sa carrière musicale d'exécutant.

1. Avatā hai alābēlā (<i>Hindi</i>)	Sugarī	Tablā Tānpūrā Sārangi	H. M. V. N 1587r
Kahé piyā nāhīn bolā (<i>Hindi</i>)	Bhairavī	Id.	
2. Dadurāvā bolé (<i>Hindi</i>)	Gauḍ-Malhār	Id.	H. M. V. N 25617
Shāmā millanā ko āī (<i>Hindi</i>)	Kāfi	Id.	
3. Hamā sangā khēlatā hori (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. N 26060
(A song of the Spring Fest- ival/Chant de la fête prin- tanière)			
Shāmā moré naiyā kaisé lāgé (<i>Hindi</i>)		Id.	
4. Harī ko sumarā karā lé (<i>Hindi</i>)	Shankarā	Id.	H. M. V. N 2651r
Vārē hatā ji na kariyé (<i>Hindi</i>)	Kedārā	Id.	

5. Manā meñ basatā Shāmā murāri (<i>Hindī</i>)	Bāgeshrī (Ekātālā)	Tablā Tānpūrā Sārangi	H. M. V. N 26598
Madhuvanā meñ basé Shyāmā (<i>Hindī</i>)	Sindhu-Kāfi	Id.	
6. Gundā gundā lāvorī (<i>Hindī</i>)	Déshī	Id.	H. M. V. N 26811
Bitā gayé dinā bhajanā binā (<i>Hindī</i>)	Bhairavī	Id.	
7. Hari tumā kāhé ko (<i>Hindī</i>)	(Bhajanā)	Id.	H. M. V. N 26999
Jané toré bālamā dhangā (<i>Hindī</i>)	Lalitā	Id.	
8. Shāmā māno hamarī bātā (<i>Hindī</i>)	(Ṭhumrī)	Id.	H. M. V. N 35278
Rādhā né méri banshī churāi (<i>Hindī</i>)	(Bhajanā)	Id.	
9. Do phulā sāthā phulē (<i>Hindī</i>)	(Gazal)	Id.	H. M. V. N 5776
Kahīn békhudī meñ é dilā (<i>Hindī</i>)	Id.	Id.	
10. Bhajā manā Brahmā sadā (<i>Hindī</i>)	Bhairavī	Id.	H. M. V. N 5798
Prabhu jāné prabhu jāné (<i>Hindī</i>)	Toḍī	Id.	
11. Ghanā ghanā bhāgā piyā (<i>Hindī</i>)	Patadīpā	Id.	H. M. V. N 5824
Dhūṇḍatā banā gaī maiñ (<i>Hindī</i>)	Sārangā	Id.	
12. Tumā parā vārī Krishnā (<i>Hindī</i>)	Déshkar	Id.	H. M. V. N 5848.
Logā vāsané pīravā (<i>Marathi</i>)	Pūriyā	Id.	

MOGUBĀI KURDĪKAR (Bāi)

A disciple of Alladiyā Khān. Her records have great musical value.

Disciple d'Alladiyā Khān. Ses disques ont une grande valeur musicale.

1. Vandé Mātaram (<i>Sanskrit</i>) by/par Bankim Chatterjee	Khambāvati	Tablā Tānpūrā Sārangi	Columbia GE 3997
Phirā āyi lautā bahārēñ (<i>Hindī</i>)	Bihāg-Bahār	Id.	
2. Hārē manā kā (<i>Hindī</i>)	Multānī	Id.	Columbia GE 8207
Pāyo moré rāmā nāmā dhanā (<i>Hindī</i>)	Kedārā	Id.	

3. Āli piyā (<i>Hindi</i>)	Jayājayanti	Tablā Tānpūrā Sārangi	Columbia GE 8114
Mero piyā rasiyā (<i>Hindi</i>)	Nāyakī-Kānaḍā	Id.	
4. Āvanā kāhé (<i>Hindi</i>) by/par Tan-Sén	Pūrvī	Id.	Columbia GE 8115
Dévā dévā santā sangā (<i>Hindi</i>)	Sāvani	Id.	

MUSHTARĪ BĀĪ (of/d'Āgrā)

Died at an early age. Her voice was superb.

Morte prématurément. Avait une voix remarquable.

1. Bhanvarā ré (<i>Hindi</i>)	Vasantā-Bahār	Tablā Tānpūrā Sārangi	H. M. V. N 14853
Isā ré jobanā kā (<i>Hindi</i>)	Bhūpālī	Id.	
2. Kaunā muraliyā bajé (<i>Hindi</i>)	Pūriyā	Id.	H. M. V. P 10517
Kaunā banā āyé (<i>Hindi</i>)	Brindāvani- Sārangā	Id.	
3. Ānkhanā dāro abhīrā (<i>Hindi</i>)	(Holi)	Id.	H. M. V. P 10542
(A song of the Spring Festival/Chant de la fête printanière)			
Fāgunā rangā machori (A song of the Spring Festival/Chant de la fête printanière)	Id.	Id.	
4. Ānkhā tumhārī mastā bhī (<i>Hindi</i>)	Bhīmpalāshrī	Id.	H. M. V. P 10557
Jo pūchhā kaho ājā kyā ho raha hai (<i>Hindi</i>)	Sahānā	Id.	
5. Tū namakā chhiḍaké to samajhūn zakhmā acchhā (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. P 10597
Chatarangā guniyanā sangā (<i>Hindi</i>)	Mālkosh	Id.	

MUSTAK HUSAIN KHĀN (Ustād Fakhare Nigannad, of/de Rampur)

Now elderly, is one of the great masters of vocal technique, and belongs to a celebrated tradition (gharānā) of Khyāl singers.

Aujourd'hui assez âgé. Un des grands maîtres de la technique vocale qui appartient à la célèbre tradition (gharānā) des chanteurs de khyāls.

- | | | | |
|--|--------------------|-----------------------------|---------------------|
| 1. Bahārā āyī (<i>Hindi</i>) | Sāgarā | Tablā
Tānpūrā
Sārangi | Columbia
GE 2914 |
| Ājā morē āyilā (<i>Hindi</i>) | (Khyāl) | Id. | |
| 2. Abā morī Rāmā Rāmā
(<i>Hindi</i>) | Alhaiyā-Bilāval | Id. | Columbia
GE 7039 |
| Āri sakhī piyā kī bātā
(<i>Hindi</i>) | Janglā
(Ṭhumrī) | Id. | |

NĀRĀYAṆĀ BUVĀ THITĒ (Sangītā Martandā)

- | | | | |
|--|----------------------------|-----------------------------|---------------------|
| 1. Jalā thalā torā
(<i>Hindi</i>) | Darbārī-Kānaḍā
(astāi) | Tablā
Tānpūrā
Sārangi | H. M. V.
N 26791 |
| Tori yādā (<i>Hindi</i>) | Darbārī-Kānaḍā
(jaladā) | Id. | |

NĀRĀYAṆĀ RAO VYĀSĀ

A very popular Maharashtrian singer. He sings correct Khyals and possesses a beautiful voice.

Chanteur très populaire de Maharashtra. Chante des khyāls très correctement et a une voix agréable.

- | | | | |
|--|------------------------|-------------------------------|---------------------|
| 1. Ugichā kāñ kāntā
(<i>Marathi</i>) | Sindhā-Kāfi | Tablā
Tānpūrā
Harmonium | H. M. V.
N 5049 |
| Pranatapālā tūñ asashī
(<i>Marathi</i>) | Lalitā | Id. | |
| 2. Prabbu to Rāmachandrā
(<i>Marathi</i>) | Jaiminī-Kalyāṇā | Id. | H. M. V.
N 5059 |
| Sharaṇā tujā yēi to
(<i>Marathi</i>) | Jaunpurī | Id. | |
| 3. Sakhī morī rumā jhumā
(<i>Hindi</i>) | Durgā | Id. | H. M. V.
N 5647 |
| Nīrā bharaṇā kaisē jāūñ
(<i>Hindi</i>) | Tilak-Kāmodā | Id. | |
| 4. Jamanā tatā Shyāmā
khélēñ hori (<i>Hindi</i>) | Brindāvanī-
Sāranga | Id. | H. M. V.
N 5721 |
| Abā mātabā hūñ karā jātē
ho (<i>Hindi</i>) | Bihāg | Id. | |
| 5. Bhajā Raghuvīrā Shyāmā
yugalā charaṇā (<i>Hindi</i>) | Bahār | Id. | N 5725 |
| Tumā jāgo Mohanā pyārē
(<i>Hindi</i>) | Bhairavī | Id. | |
| 6. Muralī nādā bharalā
(<i>Marathi</i>) | Tilangā | Id. | H. M. V.
N 15111 |
| Mohakā madhu madhu
ripu karī (<i>Marathi</i>) | Khamājā-Māṇḍā | Id. | |

7. Bajata nupura kangana (<i>Hindi</i>)	Hansa-Kankani	Tablā Tānpūrā Harmonium	H. M. V. N 15743
Toré nainā jādū bhare (<i>Hindi</i>)	Khamājā-Māṇḍā	Id.	
8. Jānakī-nāthā kripā karī (<i>Marathi</i>)	Khamājā-Māṇḍā	Id.	H. M. V. P. 13296
Avināshī hā ātamā (<i>Marathi</i>)	Durgā	Id.	
9. Eri mohé jāné déri māñ Shyāmā sundarāvā (<i>Hindi</i>)	Aḍānā (Tritālā, jaladā)	Id. Id.	H. M. V. P 13304
Shyāmā sundarā manā Mohanā kubarī (<i>Hindi</i>)	Dēshā-Tilangā (Tritālā)	Id.	
10. Nīrā bharāñā maiñ to chali jātā hūñ (<i>Hindi</i>)	Mālkosh (Tritālā, jaladā)	Id.	H. M. V. P 13366
Kadaré pyārē lāgé tumā sé nainā (<i>Hindi</i>)	Pīlū (Ṭhumrī, Tritālā)	Id.	
11. Phūlā vālē kintā maikā vasantā (<i>Hindi</i>)	Bahār (Tritālā, jaladā)	Id.	H. M. V. P 13377
Bālamā morī sūniho (<i>Hindi</i>)	Majamūā-Bahār	Id.	
12. Rādhé Kriṣṇā bolā mukhā sé (<i>Hindi</i>)	Kāfi	Id.	H. M. V. P 13428
Id.	Id.		
13. Jayā Jagadishā Haré (<i>Hindi</i>)	Bihārī (Prārthanā)	Id.	H. M. V. P 13480
Rachā prabhū tūné yahā Brahmaṇḍā sārā (<i>Hindi</i>)	Bhairavī (Prārthanā)	Id.	
14. Khabarā na linī janī yāravé ((<i>Hindi</i>))	Gauḍ-Sārangā	Id.	H. M. V. P 13503
Na dirā dirā tom tananā tanā déré nā (Mnemo- technic rhythm syllables/ Syllabes de rythme mné- motechniques [bols])	Toḍī (Tarāñā)	Id.	
15. Jāgo vrajā rājā kumārā (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. P 13521
Hamā téri bānsarī (<i>Hindi</i>)	Dēshā	Id.	

NISAR HUSSAIN KHĀN

The son of Fidā Hussain Khān. He is one of the best singers of Khyāls and Tarāñā-s. Now very old, he has settled in Budaun (U.P.). Formerly lived in Baroda.

Fils de Fidā Hussain Khān. Est un des meilleurs chanteurs de khyāls et de tarāñās. Très âgé maintenant, il s'est retiré à Budaun (Provinces-Unies). Vivait précédemment à Baroda.

1. Āllah jāné (Urdu)	Toḍī	Tablā Tānpūrā Sārangi Id.	H. M. V. N 15721
Tarāṇā (Mnemotechnic rhythm- syllables/Syllabes de rythme mnémotechniques [bols])	Jaunpurī		
2. Kānhā ré Nandā nandanā (Hindi)	Kedārā	Id.	H. M. V. N 15747
Tarāṇā (Mnemotechnic rhythm- syllables/Syllabes de rythme mnémotechniques [bols])	Bhairavī	Id.	
3. Pāyalīyā jhankarā (Hindi)	Pūriyā-Dhānashrī	Id.	H. M. V. N 15776
Tarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechni- ques [bols])	Dēshā	Id.	
4. Kanganā mumdariyā (Hindi)	Multānī (Tritālā, jaladā)	Id.	H. M. V. N 15809
Tarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechni- ques [bols])	Miyān-Malhār (Tritālā, jaladā)	Id.	

OMKARNĀTH THAKUR (Sangītā Martandā, Paṇḍit)

Born in 1897. One of India's most honoured living singers and classical musicians. His voice is beautiful, his technique and knowledge admirable.

Né en 1897. Un des chanteurs et musiciens classiques les plus honorés de l'Inde. Sa voix est fort belle, sa technique et sa science musicale sont admirables.

1. Surajanā matavālā (Hindi)	Multānī	Tablā Tānpūrā Sārangi Id.	Columbia BEX 201 12 in./30 cm
Vandē Mātaram (Sanskrit) by/par Bankim Chatterjee	Bangiyā-Kāfi (National Song/ Chant national)		
2. Pīrā na jāni (Hindi)	Mālkosh (vilambitā)	Id.	Columbia BEX 270 12 in./30 cm.
3. Pagā ghungharā bandhā Mīrā nāchi ré (Hindi) by/par Mīrābāi	Mālkosh	Id.	Columbia BEX 271 12 in./30 cm.

4. Jhanjhariyā jhanaké (<i>Hindi</i>)	Déshkarā	Tablā Tānpūrā Sārangi Id.	Columbia VE 1013
Ayā mangā jai ho (<i>Hindi</i>)	Champakā	Id.	
5. Mitavā bālamā vā (<i>Hindi</i>)	Nilambari	Id.	Columbia VE 1014
Māi kanthā morā (<i>Hindi</i>)	Sugharāī	Id.	
6. Garavā bhai sangā lagé (<i>Hindi</i>)	Toḍī (astāī)	Id.	Columbia VE 1016
Id.	Toḍī (jaladā)	Id.	
7. Bolā na lāgé (<i>Hindi</i>)	Shuddhā-Kalyāṇā (astāī)	Id.	Columbia GE 3117
Id.	Shuddhā-Kalyāṇā (jaladā)	Id.	
8. Vandé Mātaram (<i>Sanskrit</i>)	National Song/ Chant national	Tānpūrā	Columbia GE 3132
9. Nandiyā kaisé nirā bharuñ (<i>Hindi</i>)	Tilangā (Ṭhumrī, astāī)	Tablā Tānpūrā Sārangi Id.	Columbia GE 3135
Id.	Tilangā (jaladā)	Id.	
10. Rājā térā dungariyā parā (<i>Hindi</i>)	Brindāvanī- Sārangā (Bhajanā)	Id.	Columbia GE 3143
11. Karatā ho mosé néhā ki (<i>Hindi</i>)	Shuddhā-Natā	Id.	Columbia GE 3144
12. Mālanā lā chunā chunā kaliyā (<i>Hindi</i>)	Tanké-Shrī	Id.	Columbia GE 3178
13. Kadamā kī chhāyā (<i>Hindi</i>)	Déshi-Toḍī	Id.	Columbia GE 3187

PADMAVATI SHALIGRAM

1. Tirathā ko sabā karā (<i>Hindi</i>)	Tilak-Kāmodā	Tablā Tānpūrā	Columbia GE 1701
Bhajā Kriṣṇā (<i>Hindi</i>)	Pilū-Mishrā	Id.	
2. Kanhé karatā mosé (<i>Hindi</i>)	Ghandhārī	Id.	Columbia GE 1727
Bhajā lé tu Rāmā nāmā (<i>Hindi</i>)	Pahaḍī-Mishrā	Id.	

PAṆDIT RAO NAGARKAR

1. Kiasi vāñī bavéri (<i>Hindi</i>)	Bihāg	Tablā Tānpūrā Sārangi Id.	Columbia GE 3255
Sabā sakhi milakarā (<i>Hindi</i>)	Shuddhā-Kalyāṇā	Id.	

2. Katatā nahiñ sajanī (<i>Punjābī</i>)	Pradīpakī	Tablā Tānpūrā Sārangi Id.	Columbia GE 3508
Nirāmohi morā jiyarā (<i>Punjābī</i>)	(Ṭhumrī)		

PANNĀ BĀĪ (of/de Muzaffarpur)

Now in her old age. A singer of light music in Allahabad and Lucknow.
 Agée maintenant. Chanteuse légère d'Allahabad et de Lucknow.

1. Maiñkā na bhāyē tiharā (Dādarā) batiyāñ (<i>Hindi</i>)		Tablā Tānpūrā Sārangi Id.	Columbia GE 2820
Ratiyā kailé vā julumiyā (<i>Hindi</i>)	Id.		
2. Maiñ kaisé jāi hūñ mori (Dādarā) bagé (<i>Hindi</i>)		Id.	Columbia GE 7038
Bagiyā kaisé jāūñ (<i>Hindi</i>)	Id.	Id.	

PYĀRĀ SĀHAB (of/de Rampur)

Had an almost feminine voice and was unrivalled as a singer of Ṭhumrī. He made many gramophone records about 1926. He was the court musician of Rājā Tagore in Bengal.

Doué d'une voix presque féminine, n'avait pas son pareil pour chanter les Ṭhumrīs. Enregistra ses disques aux environs de 1926. Était musicien de la cour de Rājā Tagore, au Bengale.

1. Inā dinoñ joshé janūñ hai (Gazal) téré divāne ko (<i>Hindi</i>) Békāramā va bākāramā Id. chūñ madā bahisābā andarā (<i>Hindi</i>)		Tablā Tānpūrā Id.	H. M. V. P. 10034
2. Bahu tērā samajhāyē rī (<i>Hindi</i>) Ajā maiñ lāḍungī sainyā (Dādarā) (<i>Hindi</i>)	Bhairavī	Id. Id.	H. M. V. N 25895

RĀMĀKRISHNĀ BUVĀ VAZĒ (Gāyanāchāryā)

A pupil of Nisar Hussain Khān, he was a good Khyāl singer. He travelled much, then settled in Poona.

Aujourd'hui décédé. Était un bon chanteur de khyāls; élève de Nizar Hussain Khān. Voyagea beaucoup, puis s'établit à Poona.

1. Tirathā ko sabā karé (<i>Hindi</i>)	Tilak-Kāmodā (Tritālā)	Tablā Tānpūrā Sārangi Id.	Columbia GE 1501
Bolaré papīhārā (<i>Hindi</i>)	Miāñ-Malhār		

- | | | | |
|--|------------------------|------------------------------------|---------------------|
| 2. Dārā dārā patanā bālamā
(<i>Hindi</i>) | Bhairavā-Bahār | Tablā
Tānpūrā
Sārangī
Id. | Columbia
GE 1517 |
| Harā damā maulā téro
(<i>Hindi</i>) | Jaunpurī | | |
| 3. Damaru damā damā bajé
(<i>Hindi</i>) | Natā-Bihāg | Id. | Columbia
GE 1532 |
| Tarāṇā (Mnemotechnic
rhythm-syllables/Syllabes
de rythme mnémotechni-
ques [bols]) | Māravā | Id. | |
| 4. Bolā Rādhé abā tū
(<i>Hindi</i>) | Baravā | Id. | Columbia
GE 1540 |
| Udho karmanā kī gatā
(<i>Hindi</i>) | (Bhajanā) | Id. | |
| 5. Sakhī mukhā chandrā
(<i>Marathi</i>) | Khambāvati | Id. | Columbia
GE 1554 |
| Méré gharā āyé (<i>Hindi</i>) | Tilangā
(Ṭhumrī) | Id. | |
| 6. Harā Harā Shankarā
(<i>Hindi</i>) | Bhatiyārā | Id. | Columbia
GE 1759 |
| Jobanā rasā lé gai (<i>Hindi</i>) | Gārā-Bāgeshrī | Id. | |
| 7. Masalatā puchā dayā
(<i>Hindi</i>) | Toḍī | Id. | Columbia
GE 3177 |
| Vidyādharā guṇiāṇ (<i>Hindi</i>) | Ṣhatārāgā | Id. | |
| 8. Tarāṇā (Mnemotechnic
rhythm-syllables/syllabes
de rythme mnémotechni-
ques [bols]) | Brindāvani-
Sārangā | Id. | Columbia
GE 3182 |
| Piyā nahīn āyé (<i>Hindi</i>) | Khamājā | Id. | |
| 9. Balā balā jāiyé
(<i>Hindi</i>) | Bhatiyārā | Id. | Columbia
GE 3189 |
| Prītā purānī (<i>Hindi</i>) | Kāfī-Kānaḍā | Id. | |

RĀMĀKRISHNĀ MISRĀ (Pt.)

Son and brother of celebrated musicians. Court musician of Nepal. He later came to Calcutta. His knowledge of rhythm was exceptional.

Fils et frère de musiciens célèbres. Musicien de la cour de Nepāl. Vint ensuite à Calcutta. Possédait une science exceptionnelle du rythme.

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|---|--------------|------------------------------------|---------------------|
| 1. Būndanā barashāī
(<i>Hindi</i>) | Méghā-Malhār | Tablā
Tānpūrā
Sārangī
Id. | Hindusthan
H 447 |
| Sohé ri māīn (<i>Hindi</i>) | Shudhā-Toḍī | | |

RĀMĀ MARATHĒ

- | | | | |
|---|-----------------------------------|-----------------------------|---------------------|
| 1. Sabā sé unchī prēmā sagāī
(<i>Hindi</i>) | (Bhajanā) | Tablā
Tānpūrā
Sārangi | Columbia
GE 3525 |
| Manā lago méro yārā pha-
kīrī mén (<i>Hindi</i>)
by/par Kabīr | Id. | Id. | |
| 2. Badaravā barasanā ko ayé
(<i>Hindi</i>) | Surā-Malhār
(<i>Tritālā</i>) | Id. | Columbia
GE 3574 |
| Jā jā ré apané mandirā vā
(<i>Hindi</i>) | Bhīmpalāshri | Id. | |

RĀṆADĒ (J. L.)

A popular singer with a facile and accurate voice.

Son chant, habile et juste, lui a assuré une grande popularité.

- | | | | |
|---|--------------------------------|-------------------------------|--------------------|
| 1. Udāsā manālā lāgalā
(<i>Marathi</i>) | Bhairavi | Tablā
Tānpūrā
Harmonium | H. M. V.
N 5110 |
| Gīrīdharā kān rusalā
(<i>Marathi</i>) | Tīlak-Kāmodā | Id. | |
| 2. Goḍā goḍā muralī
(<i>Marathi</i>) | Pahāḍī-Mīshrā | Id. | H. M. V.
N 5199 |
| Jāḍugīrī nayanīn thorā
(<i>Marathi</i>) | Bhairavi | Id. | |
| 3. Phulalyā kalyā prēmāchā
(<i>Marathi</i>) | Māṇḍā
(<i>Tritālā</i>) | Id. | H. M. V.
N 5227 |
| Jagīn āsarā prabhu cha
kharā (<i>Marathi</i>) | Patadīpā
(<i>Tritālā</i>) | Id. | |
| 4. Navalā hī bansarī hansarī
(<i>Marathi</i>) | Tīlak-Kāmodā | Id. | H. M. V.
N 5275 |
| Ati goḍā goḍā lalākārī
(<i>Marathi</i>) | Bhīmpalāshri | Id. | |
| 5. Kalikā goḍā nāché
(<i>Marathi</i>) | Kāfī | Id. | H. M. V.
N 5292 |
| Manamohanā rusalāsā
(<i>Marathi</i>) | Dēshā | Id. | |
| 6. Gharā jāné dé Kanhaiyā
pyārē (<i>Hindi</i>) | Kāfī
(<i>Tritālā</i>) | Id. | H. M. V.
N 5712 |
| Chunarī rangā dé mori
(<i>Hindi</i>) | Tīlangā | Id. | |
| 7. Churiyān karā ké gayé
(<i>Hindi</i>) | Mālkosh | Id. | H. M. V.
N 5746 |
| Khélatā āyé horī (<i>Hindi</i>) | Bhīmpalāshri | Id. | |

8. Kaisé katé rajanī sajanī (Hindi)	Bāgeshri	Tablā Tānpūrā Harmonium	H. M. V. N 5768
Khélatā saba Vrajā narā (Hindi)	Bihāg	Id.	
9. Aisi na māro pichakārī (Hindi)	Khamājā (Ṭhumrī)	Id.	H. M. V. N 5777
Nā bolo Shyāmā hami sangā (Hindi)	Sārangā (Tritālā)	Id.	
10. Mērā manā lé gayo Giradhārī (Hindi)	Yamanā	Id.	H. M. V. N 5794
Darshanā binā jiyarā tarasé (Hindi)	Tilak-Kāmodā	Id.	
11. Gagarā (Hindi) maiñ kaisé lé jāūñ	Durgā	Id.	H. M. V.
Ajā sakhi Shyāmā sundarā (Hindi)	Māṇḍā	Id.	N 5804
12. Khélanā lāgé Shyāmā (Hindi)	Bhīmpalāshri	Id.	H. M. V. N 5835
Kalā na padé mohé (Hindi)	Puriyā	Id.	
13. Jamunā maiñ kaisé jāūñ (Hindi)	Pahāḍī-Kaharvā (Tritālā)	Id.	H. M. V. N 15810
Ajāhūñ nahīñ āyé (Hindi)	Nandā (Tritālā)	Tablā Tānpūrā Harmonium Violin/Violon	

RASULANĀ BĀĪ (of/de Benares)

A well-known singer of Ṭhumrīs. Now in her old age.

Chanteuse bien connue de Ṭhumrīs. Maintenant très âgée.

1. Jā maiñ tosé nāhin bolūñ (Hindi)	(Ṭhumri)	Tablā Tānpūrā Sārangī	Columbia GE 2781
Békalā jiyā ho tumaré kāraṇā (Hindi)	(Dādarā)	Id.	
2. Bisarāī ho na bālamā (Hindi)	Bhairavī (Dādarā)	Id.	Columbia GE 2819
Jāgā paḍī maiñ to piyā ké (Hindi)	Tilangā (Ṭhumri)	Id.	
3. Chhinkatā paniyā ko jāyā (Hindi)	Purvī	Id.	Columbia GE 2888
Abā rājā ḍarā lāgé (Hindi)	Id.	Id.	

4. Jhhulaniyā vālī ré daiyā (<i>Hindi</i>)	(gītā, kajārī)	Tablā Tānpūrā Sārangi	Columbia GE 2912
Kāhé tākélū gurērā ké (<i>Hindi</i>)	Id.	Id.	
5. Kāhé piyā mosé (<i>Hindi</i>)	(Ṭhumrī)	Id.	Columbia GE 2969
Matā ki yā morī (<i>Hindi</i>)	Id.	Id.	
6. Lagatā kaléjava mēñ chotā (<i>Hindi</i>)	Bhairavī (Ṭhumrī)	Id.	Columbia GE 3200
Kāhé prītā lagāī (<i>Hindi</i>)	Multānī (Khyāl)	Id.	
7. Kaunā tarahā sé tumā khē- latā (<i>Hindi</i>)	(gītā)	Id.	Columbia GE 7080
Kankarā mohé lāgā jai hé (<i>Hindi</i>)	(gītā, Dādarā)	Id.	

RATANJANKAR (S. N.)

The son of a Sanskrit scholar. One of the best Indian musicologists as well as a singer of great repute. He was a pupil of Vishnu Nārāyanā Bhātkhaṇḍé and had the opportunity to study with him the traditions of Indian music. As he hesitated to make a trade of his musical talent, Bhātkhaṇḍé had him appointed Principal of the newly founded Marris College of Music, now the National Academy of Indian Music, at Lucknow.

Fils d'un érudit sanscrit, S. N. Ratanjankar est un des meilleurs musicologues indiens et un chanteur de grand renom. A été l'élève de Vishnu Nārāyanā Bhātkhaṇḍé, avec qui il a pu étudier les différentes traditions de la musique indienne. Comme il hésitait à tirer profit de son talent musical, Bhātkhaṇḍé le fit nommer principal du collège de Marris, nouvellement fondé, devenu aujourd'hui l'Académie nationale de musique indienne de Lucknow.

Six preliminary lessons in North Indian music/Six leçons préliminaires sur la musique de l'Inde septentrionale :

1. I. The 12 notes and 10 basic scales Les 12 notes et les 10 gammes fondamentales	Tablā Tānpūrā Sārangi	Columbia GE 3361
II. Id.	Id.	
2. III. Alhaiyā-Bilāval (The Bilāval-basic scale [major mode], ascending and descending scale, character- istic motive [pakadā] modal shape [ālāpā], song/La gamme fondamentale Bilāval [mode majeur], gammes montante et descendante, motif caractéristique [pakadā], exposition du thème, [ālāpā], chant)	Id.	Columbia GE 3362
IV. Bihāg	Id.	

- | | | |
|--|---|---------------------|
| 3. V. Dēshkarā
(Ascending-descending scale, characteristic motive, modal shape, song/Gammes montante et descendante, motif caractéristique, exposition du thème, chant) | Tablā
Tānpūrā
Sārangi | Columbia
GE 3363 |
| VI. Durgā
(Ascending-descending scale, characteristic motive, modal shape, song/Gammes montante et descendante, motif caractéristique, exposition du thème, chant) | Id. | |
| 4. Jayā jayā Rāmā japā nāmā
(<i>Hindī</i>)
Madhumatī āyī (<i>Hindī</i>) | Niyān-kā-Sārangā
Kedārā-Bahār
Id. | Columbia
GE 3437 |
| 5. Vidyā dani (<i>Hindī</i>)
Sumārā-sahab (<i>Hindī</i>) | Gopi-Vasantā
Sālā-Barāli (Khyāl)
Id. | Columbia
GE 3481 |
| 6. Pyārē lālā to ré ri adhīnā
(<i>Hindī</i>)
Barasanā ké bādālā kārē
(<i>Hindī</i>) | Pilū (Tritālā)
Sūrā-Malhār
(Tritālā)
Id. | Columbia
H 381 |
| 7. Dāduravā bulāyē bādariyā
(<i>Hindī</i>)
Ayē dumaravā gailā
(<i>Hindī</i>) | Gauḍ-Malhār
Bahār
(Tritālā)
Id. | Hindusthan
H 272 |

RATNĀ BĀĪ BANTWĀL

- | | | | |
|--|-----------------|------------------------------------|------------------------|
| 1. Piya mosé kahé nā
(<i>Hindī</i>)
Sunaliyo binati (<i>Hindī</i>) | Aḍāṇā
Yogiyā | Tablā
Tānpūrā
Sārangi
Id. | Jay Bharatā
SJ 5009 |
|--|-----------------|------------------------------------|------------------------|

ROSHANĀRĀ BĒGUM

Abdul Karim's most outstanding pupil. She often sings on Radio Bombay.

Une des élèves les plus brillantes d'Abdul Karim. Chante souvent à la radio-diffusion de Bombay.

- | | | | |
|--|--------------------|-------------------------|---------------------|
| 1. Āyori méré gharā
(<i>Hindī</i>)
Tānā kaptānā (<i>Hindī</i>) | Karnātaki
Aḍāṇā | Tablā
Tānpūrā
Id. | Columbia
VE 5032 |
| 2. Kabā hūn na bhēji pāti
(<i>Hindī</i>)
Kaisē jāūn sakhi (<i>Hindī</i>) | (Ṭhumrī)
Pūrvī | Id.
Id. | Columbia
VE 5037 |
| 3. Allah kā jalvā bandé ko
(<i>Urdu</i>)
Tumā ho rutābé méñ āli
(<i>Urdu</i>) | (Gazal)
(Nāṭā) | Id.
Id. | Columbia
VE 5045 |

4. Mathé tilakā dharo (<i>Hindī</i>) Jhulanā dālā dé (<i>Hindī</i>)	Shankarā (astāī) Shankarā (jaladā)	Tablā Tānpūrā Id.	Columbia VE 5047
5. Abā hārī nanadiyā (<i>Hindī</i>) Limhuā talé (<i>Hindī</i>)	(Ṭhumrī) Pūrvī (gītā)	Id. Id.	Columbia VE 5050
6. Chhailavā kahūn sé (<i>Hindī</i>) Tarāṇā (Mnemotechnic rhythm- syllables/Syllabes de rythme mnémotechniques [bols])	Maru-Sārangā Mālkosh	Id. Id.	Columbia VE 5053
7. Nairadayī lagarā maikā (<i>Hindī</i>) Kanganā nunariyā mori (<i>Hindī</i>)	Bihāg Multāni	Id. Id.	Odeon SB 2359
8. Beguṇā guṇā gāo (<i>Hindī</i>)	Gujrī-Toḍī	Id.	National TH 8342

SAIGAL (K. L)

From Jullundur in Punjab. A film artist who mainly sang light music and modern songs. He was gifted with a beautiful voice.

Originaire de Jullundur, au Pendjab. Était un artiste de cinéma qui chantait surtout de la musique légère et des chants modernes. Sa voix était ravissante.

1. Lākhā sahī abā pīkī batiyañ (<i>Hindī</i>) Lagā gai chotā karējavā (<i>Hindī</i>)	(Ṭhumrī) 	Tablā Tānpūrā Harmonium Id.	Hindusthan H 193
2. Nuktāchīñ hai gamé dilā usko basāe na bané (<i>Hindī</i>) Yahā tassaruphā Allāhā (<i>Urdu</i>)	(Gazal) 	Id. Id.	Hindusthan H 241
3. Rahmatā pé tēri méré gu- naon pé nazā hai (<i>Urdu</i>) by/par Ghalib Shamā kā jalā nā hai (<i>Urdu</i>) by/par Ghalib	(Gazal) 	Id. Id.	Hindusthan H 550
4. Bahutā usā galī ké kiyé hérā phērā (<i>Urdu</i>) Dilā sé tēri nigāhā (<i>Urdu</i>)	(Gazal) 	Id. Id.	Hindusthan H 931

5. Idharā phirā bhī ānā udharā jānē valī (<i>Urdu</i>)	(Gazal)	Id.	Tablā Tānpūrā Harmonium	Hindusthan H 1004
Matāvālē panésé jo ghatā (<i>Urdu</i>)	Id.	Id.		
6. Lāī hayātā āé kajā lé chali chālē (<i>Urdu</i>)	(Gazal)	Id.		Columbia VE 1501
Garā siyahā bakhatā hī hotā (<i>Urdu</i>)	Id.	Id.		
7. Panchhī kāhé hotā udāsā (<i>Hindi</i>)	(Gazal)	Id.		Columbia VE 1502
Suno suno é Krishnā kālā (<i>Hindi</i>)	Id.	Id.		
8. Duniyā méñ huñ duniyā kā (<i>Hindi</i>)	(Gazal)	Id.		Columbia VE 1503
Kaunā virāné méñ (<i>Hindi</i>)	Id.	Id.		
9. Dinā niké bitē jatā haiñ (<i>Hindi</i>)	(Bhajanā)	Id.		Hindusthan H 156
Āo sarā bitā jātā (<i>Hindi</i>)		Id.		

SAMSHAD BĀĪ

A film actress and singer of light music.

Actrice de cinéma et chanteuse de musique légère.

1. Pāyalā kī jhankārā (<i>Hindi</i>)	Pūriyā-Dhanashri	Id.	Tablā Tānpūrā Sārangi	Columbia GE 1502
Mérā manā manatā (<i>Hindi</i>)	Khamājā (Ṭhumrī)	Id.		

SACHINĀ DÉVĀ VARMANĀ

Belongs to the royal family of Tippera. Studied music with Krishnā Chandrā Dey and later with Vishmadevā Chatterjee.

De la famille royale de Tippera. Étudia la musique avec Krishnā Chandrā Dey, puis avec Vishmadevā Chatterjee.

1. Ālo chhāyā dolā (<i>Bengali</i>)	Behār	Id.	Tablā Harmonium	Hindusthan H 137
Jadi dakhinā pavanā (<i>Bengali</i>)	Gāndhārī	Id.		

SARASVATĪ BĀĪ RANÉ

1. Jobanārē lalaiyā (<i>Hindi</i>)	Chandrakaunsā	Id.	Tablā Tānpūrā Sārangi	Columbia GE 3550
Morā manā harā līno (<i>Hindi</i>)	(Ṭhumrī)	Id.		

2. Na bolo Shyāmā (<i>Hindi</i>)	Sārangā	Tablā Tānpūrā Sārangī Id.	Columbia GE 17524
Chalo sakhī khélé (<i>Hindi</i>) (A song of the Spring Festival/Chant de la fête printanière)	(Holi)		

SAWAI GANDHARVĀ

Now elderly. Was the favourite pupil of Abdul Karim Khān. He comes from North Karnatak and mainly sings Khyāl.

Maintenant assez âgé. A été l'élève favori d'Abdul Karim Khān. Originaire du Kanara du Nord. Chante surtout des khyāls.

1. Kahé rājā lānatā jiyarā hamara (<i>Hindi</i>)	Dhānī	Tablā Tānpūrā Sārangī Id.	H. M. V. N 5713
Lālā jinā karahū (<i>Hindi</i>)	Hindolā		
2. Bādarvā baranā lāgé (<i>Hindi</i>)	Sūrādāsī-Malhār	Id.	H. M. V. N 5726
Kishorī kyūn balā mohé na (<i>Hindi</i>)	Māṇḍā	Id.	
3. Jāo jāo sakhī mādhoṇā mén (<i>Hindi</i>)	Tilangā	Id.	H. M. V. N 5744
Manā mén Mohanā virājā (<i>Hindi</i>)	Tilak-Kāmodā	Id.	
4. Samajā manā Gorakhā nan- dā (<i>Hindi</i>)	Gujari-Toḍī	Id.	H. M. V. N 15827
Piyā guṇā maunētā (<i>Hindi</i>)	Puriyā	Id.	
5. Pritā nā kijiyé (<i>Hindi</i>)	Āsāvārī	Id.	H. M. V. N 15858
Banarā vyāhanā (<i>Hindi</i>)	Natā-Malhār	Id.	
6. Binā dékhé paḍatā nahīn (<i>Hindi</i>)	Bhairavī (Ṭhumrī)	Id.	H. M. V. N 15889
Pārā karā arājā suno (<i>Hindi</i>)	Puriyā-Dhānashrī	Id.	
7. Kalā na paré maikā (<i>Hindi</i>)	Shankarā	Id.	H. M. V. HT 46
Jo téri rājā jo चाहé (<i>Hindi</i>)	Āḍāṇā	Id.	12 in./30 cm.

SHARĀFAT HUSAIN KHĀN

Made this record at the age of 12.

A enregistré ce disque à l'âge de douze ans.

1. Hajaratā Alī (<i>Urdu</i>)	Bihāg	Tablā Tānpūrā Sārangi Id.	Hindusthan H 1198
Eri aliri (<i>Urdu</i>)	Multānī		

SHRĪMATĪ BĀĪ NARVĒKAR

A good classical singer from Maharashtra.

Bonne chanteuse classique, de Maharashtra.

1. Gaḍuva karasolē	Bahār	Tablā Tānpūrā Sārangi Id.	Odeon SB 2126
Hari kē sangā mēn to (<i>Hindi</i>)	Sārangā		

SHRĪPADĀ RAO NEVARĒKAR

1. Jā bhayā na mamā manā (<i>Marathi</i>)	Mālkosh	Tablā Tānpūrā Sārangi Id.	Columbia GE 3982
Bahutā dinā nachā bhēṭa- lon (<i>Marathi</i>)	Bāgēshri		

SUSHILĀ TEMBĒ

A popular artist from Bombay.

Chanteuse populaire de Bombay.

1. Shyāmā Mohanā majhiyā (<i>Marathi</i>)	Bhairavi	Tablā Tānpūrā Sārangi Id.	Columbia GE 8101
Chalā chalā Mathurā (<i>Marathi</i>)	Bāgēshri		
2. Aisi na māro pichakāri (<i>Hindi</i>)	(Ṭhumrī, Tritālā)	Tablā Tānpūrā Harmonium Id.	Columbia GE 8106
Dēkhiri aisi (<i>Hindi</i>)	Nandā (Tritālā)		
3. Dattā guru dattā guru (<i>Marathi</i>)	Mālkosh (Tritālā)	Tablā Tānpūrā Sārangi Id.	Columbia GE 8105
Ḍamru ḍamru dujhē bajē (<i>Marathi</i>)	Aḍāṇā		

4. Badalā gayo nainā (<i>Hindi</i>)	Pilū	Tablā Tānpūrā Sārangi	Columbia GE 8107
Ā miyān sandé (<i>Hindi</i>)	Sohanī	Id.	
5. Mukhā sé Rāmā kaho (<i>Hindi</i>)	Yogiyā (Tritālā)	Id.	Columbia GE 8108
Jhananā bajé (<i>Hindi</i>)	Déshkarā (Tritālā, jaladā)	Id.	
6. Hatā choḍā dé (<i>Hindi</i>)	Bihāgadā	Id.	Columbia GE 8109
Sabā sé unchi prēmā sagai (<i>Hindi</i>)	Bhīmpalāshri	Id.	
7. Karinā yadumanin sadnā (<i>Marathi</i>)		Id.	Columbia GE 8120
Svakulā tārakā sutā (<i>Marathi</i>)		Id.	
8. Dilrubā hā yā jivāchā (<i>Marathi</i>)		Id.	Columbia GE 8218
Hajaratā salāmā dhayāvā (<i>Marathi</i>)		Id.	

TĀRĀPADA CHAKRAVARTI

Born about 1902. Was first a tablā player, then studied vocal music with Jnānā Goswami. He is now considered one of the good classical singers in Bengal.

Né aux environs de 1902. Fut d'abord joueur de tablā, puis étudia la musique vocale avec Jnānā Goswami. Est maintenant considéré comme un des bons chanteurs classiques du Bengale.

1. Phāguné samīranā sané (<i>Bengali</i>)	Durgā	Tablā Tānpūrā Harmonium	Megaphone JNG 5467
Chāmēlī méla āñkhi (<i>Bengali</i>)	Bhūpālī	Id.	
2. Kothā géle Shyāmā (<i>Bengali</i>)	Bhairavī	Id.	Megaphone JNG 5716
Vané vané pāpiyā bolé (<i>Bengali</i>)	Bahār	Id.	
3. Khola khola mandirā dvārā (<i>Bengali</i>)	Mishrā-Tilangā	Id.	Megaphone JNG 5751
Ē rāngā godhūlī (<i>Bengali</i>)	Gujari-Toḍī	Id.	

VALLABHĀDĀS (Swāmī)

A pupil of Faiyaz Khān.

Élève de Faiyaz Khān.

1. Darshanā binā nainā tarasé Bihārā (Hindi)	Tablā Tānpūrā Sārangi Id.	Columbia GE 3219
Basé urā sahajānandā Durgā (Hindi) by/par Swami Sahajānandā		

VASANTĀ (Master, of Surat/Maître, de Sarant)

A well-known singer of light and classical music. He mainly lives in Bombay.
Chanteur bien connu de musique légère et de musique classique, qui vit surtout à Bombay.

1. Dulhanā banā ké mārā (Gazal) (Hindi)	Tablā Tānpūrā Sārangi	H. M. V. N 4124
2. Kabulā karé na kyoñ karā (Gazal) (Hindi) Aré o ūdho (Hindi) Durgā (Gazal)	Id. Id.	H. M. V. N 4139
3. Méri mātā ké sarā parā (Hindi)	Id.	H. M. V. N 15727
4. Mathurā méñ na sahi (Hindi)	Id.	H. M. V. N 5707
5. Do phulā sāthā phulé (Dādarā) (Hindi) Sabā chalā chalī kā (Hindi) Bhairavī	Id. Id.	H. M. V. N 5737

VAZĪR KHĀN (of/de Rampur)

Died about 1920. Was a very great master of Indian music and the greatest Dhrupad singer of his time.

Mort aux environs de 1920. Était un très grand maître de la musique indienne et, de son temps, le plus grand chanteur de dhrupads.

1. Labé jāu bakhshā kā una- (Gazal) ké Karishmā (Urdu)	Tablā Tānpūrā Sārangi Id.	H. M. V. P 10434
Chalé gayé vahā adayēñ Id. dikhā ké (Urdu)		

VILAYAT HUSSAIN

A nephew of Faiyaz Khān, he belongs to a celebrated tradition (gharānā) of Agra. He mainly sings Khyāls but also knows Dhrupads.

Neveu de Faiyaz Khān, appartient à la célèbre tradition (gharānā) d'Agra. Chante surtout des khyāls, mais aussi des dhrupads.

1. Tujhasé japākā paré (<i>Hindi</i>)	Bilāval	Tablā Tānpūrā Sārangi Id.	Columbia BEX 269 12 in./30 cm.
Aṛī birahanā bichharanā (<i>Hindi</i>)	Asāvāri		

VIMALĀ PATKĪ (Shrīmatī)

1. Sumirā ho nāmā (<i>Hindi</i>)	Jaunpurī	Tablā Tānpūrā Harmonium Id.	H. M. V. N 26705
Rangā réliyān karatā (<i>Hindi</i>)	Mālkosh (Tritālā, jaladā)		
2. Madhu bansarī (<i>Hindi</i>)	Bāgeshrī (Tritālā)	Id.	H. M. V. N 26852
Ḍārī ḍārī rangā (<i>Hindi</i>)	Aḍāṇā (Tritālā, jaladā)	Id.	
3. Jā jā ré (<i>Hindi</i>)	Gauḍ-Sārangā	Id.	H. M. V. N 35225
Vanā vanā bolatā koyaliyā (<i>Hindi</i>)	Bahār	Id.	

VINĀYAKĀ RAO PATVARDHAN

A singer of Khyāls and Bhajanās. He is one of the most representative disciples of Vishnu Digambar Paluskar.

Chanteur de khyāls et de bhajanās. Est un des disciples les plus représentatifs de Vishnu Digambar Paluskar.

1. Piti to kānā nāvaḍé (<i>Marathi</i>) (from/de Kānhopātrā)	Patāḍipā	Tablā Tānpūrā Sārangi Harmonium Id.	H. M. V. N 4135
Ashī naté ho chārutā (<i>Marathi</i>) (from/de Kānhopātrā)	Tilangā		
2. Karī dayā dévā mādhavā (<i>Marathi</i>) Tārāṇā (Mnemotechnic rhythm - syllables/Syllabes de rythme mnémotechni- ques [bols])	Kāfi (Tritālā) Malhār (Tritālā)	Id. Id.	H. M. V. N 5011
3. Jogī matā jā (<i>Hindi</i>) by/par Mīrābāi Tārāṇā (Mnemotechnic rhythm - syllables/Syllabes de rythme mnémotechni- ques [bols])	Bhairavī (Bhajanā) Bhairavī	Id. Id.	H. M. V. N 5631

4. Ritu āi sāvanā kī (Hindi)	Jayantā-Malhār	Tablā Tānpūrā Sārangī Harmonium Id.	H. M. V. N 25849
Tarāṇā (Mnemotechnic rhythm - syllables/Syllabes de rythme mnémotechni- ques [bols])	Bhūpālī		
5. Sundarā Shyāmā dékhanā ko (Hindi)	Jayājayanti (Tintālā)	Id.	H. M. V. N 26000
Shrī giridharā āgē (Hindi)	Bahār	Id.	
by/par Mirābāī			
6. Madhu bansarī pyārī (Hindi)	Mishrā-Kāfī (Tintālā)	Id.	H. M. V. N 26090
Bhavanā té nikasē (Hindi)	Surā-Malhār (Tintālā)	Id.	
7. Bādaravā gaharē āyē (Hindi)	Rāmādāsī-Malhār	Id.	H. M. V. N 35465
Dhirā kitā takā dhi dhi nā	Bhūpālī	Id.	
Tarāṇā (Mnemotechnic rhythm - syllables/Syllabes de rythme mnémotechni- ques [bols])	(Trivatā)		

VISHMADEVĀ CHATTOPADHYAYĀ

First studied music with Nāgendrā Nāth Dattā of Rāmāghāt. He began to record when he was only 15. Later he studied with Badal Khān and Faiyaz Khān. He gave up music for several years and lived retired in the Pondicherry Ashram, but has now come back to Calcutta. His voice is extremely beautiful.

Étudia d'abord la musique avec Nāgendrā Nāth Dattā, de Rāmāghāt, et commença à enregistrer dès l'âge de quinze ans. Étudia ensuite avec Badal Khān et Faiyaz Khān. Renonça à la musique pendant plusieurs années et se retira à l'ermitage de Pondichéry. Est maintenant de retour à Calcutta. Sa voix est extrêmement belle.

1. Phulēri dinā hala yē aba- sānā (Bengali)	Jayājayanti	Tablā Tānpūrā Harmonium Id.	Megaphone JNG 391
Shēṣērā gānāti chhila tomā lāgi (Bengali)	(Gazal)		
2. Nabārūna rāgē tumi sāthī go (Bengali)	Bhairavī	Id.	Megaphone JNG 449
Taba lāghi byathā othē yē kusumi (Bengali)	Dēshī-Toḍī	Id.	
3. Mukhā modā modā musa- kāṭā (Hindi)	Mālkosh	Id.	Megaphone JNG 513
Ajā āo rī sakhī (Hindi)	Ashā	Id.	

4. Piñ piñ ratatā papiharā (<i>Hindī</i>)	Lalitā	Tablā Tānpūrā Harmonium Id.	Megaphone JNG 656
Abāho lālanā maikā (<i>Hindī</i>)	Bihāg	Id.	
5. Piṃyā paradēshā vā (<i>Hindī</i>)	Dhānashri	Id.	Megaphone JNG 698
Rutā vasantā (<i>Hindī</i>)		Id.	
6. Taḍē sēlā manā jā (<i>Hindī</i>)	(Ṭhumrī)	Id.	Megaphone JNG 850
Hañ manā bhāvaniyāñ (<i>Hindī</i>)	Tilangā	Id.	
7. Bābanā dévatā (<i>Hindī</i>)	Shankarā	Id.	Megaphone JNG 910
Saiyañ tu ekā bēri ājā (<i>Hindī</i>)	(Ṭhumrī)	Id.	
8. Mati milaniyāñ (<i>Hindī</i>)	Kāmodā	Id.	Megaphone JNG 960
Dukhavā maiñ kāsē kahūñ (<i>Hindī</i>)	Tilak-Kāmodā	Id.	
9. Pidā nā jani ré (<i>Hindī</i>)	Mālkosh	Id.	Megaphone JNG 1017
Bhalā morā manā Dañḍi murali bajāi (<i>Hindī</i>)	Kāfi-Bhairavī (Ṭhumrī)	Id.	
10. Jāgo ālokē laganē (<i>Bengali</i>)	Rāmākali	Id.	Megaphone JNG 5175
Yadi manē paḍē sé dinērā kathā (<i>Bengali</i>)	Kāfi-Bhairavī	Id.	

WAHIDON BĀĪ (of/de Āgrā)

Died a few years ago. Was a well-known singer of Ṭhumrīs. She mainly lived in Delhi.

Morte il y a quelques années. Était une chanteuse bien connue de Ṭhumrīs. A surtout vécu à Delhi.

1. Jhūlā kinā né ḍālo (<i>Hindī</i>)	Sāvanā	Tablā Tānpūrā Sārangi Harmonium Id.	Megaphone JNG 975
Sakhi rī piyā binā (<i>Hindī</i>)	(Ṭhumrī)	Id.	
2. Kālī kālī jo ghatā (<i>Hindī</i>)	(Ṭhumrī)	Id.	Megaphone JNG 1106
Achhé aisā ho (<i>Hindī</i>)	Id.	Id.	

ZOHRA BĀĪ

A famous singer of Ṭhumrīs from the United Provinces. Was a disciple of Kalé Khān. She died many years ago in Calcutta.

Célèbre chanteuse de Ṭhumrīs des Provinces Unies, disciple de Kalé Khān.
Morte il y a longtemps déjà à Calcutta.

- | | | | |
|--|--------------------------|------------------------------------|--------------------|
| 1. Rāmā karé nayanā
(<i>Hindi</i>) | Kāfī-Khamsā
(Kaharva) | Tablā
Tānpūrā
Sārangi
Id. | H. M. V.
P. 347 |
| Pī ké hamā tumā jo chalé
jhuma té (<i>Pushto</i>) | Pilū
(Gazal) | | |
| 2. Kaunā rangā nanadī
(<i>Hindi</i>) | | Id. | Twin
FT 4354 |
| Savéré chalā jai ho (<i>Hindi</i>) | (Dādarā) | Id. | |

CHAPTER III

BHAJANĀS

(SONGS OF MYSTIC LOVE) AND

KĪRTANĀS

(HYMNS OF GLORY)

CHAPITRE III

BHAJANĀS

(CHANTS D'AMOUR MYSTIQUE) ET

KĪRTANĀS

(HYMNES DE GLOIRE)

BHAJANĀS (Songs of Mystic Love)

Songs have a unique place in the traditional popular music and in the religious life of India. Many of the writers of Bhajanās were great musicians and poets.

BHAJANĀS (Chants d'amour mystique)

Les chants tiennent une place unique dans la musique populaire traditionnelle et dans la vie religieuse de l'Inde. Beaucoup de compositeurs de bhajanās étaient de grands poètes et musiciens.

THE SONGS OF KABĪR

LES CHANTS DE KABĪR

KABĪR (1450-1508)

A Mohamedan weaver of Benares. He composed numerous songs in Hindi, many of which are still traditionally preserved.

Tisserand musulman de Bénarès. A composé en hindi de nombreux chants dont beaucoup ont été conservés par la tradition.

	Sung by Chanté par	Accompaniment Accompagnement	
1. Ājā méré gharā prītamā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16418
2. Ghūnghatā ka patā kholā (Rāgā Darbārī)	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16418
3. Hari bolo ré bhāī	Vaidyānāth Seth	Duggī Kartālā Harmonium	Colombia GE 5002
4. Jāgo pyārī	Id.	Id.	Id.

5. Kabīrā Bhajanā	Rénukā Dās Guptā	Tablā	Hindusthan H 11106
6. Manā lāgo méro yārā fakīrī méñ	Rāmā Marāthé (Master/Maître)	Tablā Tānpūrā Sārangi	Columbia GE 3525
7. Mosé kahā nā jāyé	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16562
8. Rāmā bhajanā binā koī nā	Kabīrā Dāsī	Tablā Tānpūrā	Columbia GE 5190
9. Rāmā Rahimā méñ bhédā nā koī	Kabīrā Dāsī	Id.	Columbia GE 5190
10. Sabā sé unchī prēmā sagāī	Rāmā Marāthé (Master/Maître)	Id.	Columbia GE 3525
11. Sājanavā nainā méré	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16562

THE SONGS OF SURDĀS

LES CHANTS DE SURDĀS

SURDĀS (1483-1563)

A celebrated Hindi poet and song composer who lived in Mathurā. He wrote a very large number of songs, a few of which are recorded.

Célèbre poète et compositeur de langue hindi qui vivait à Mathurā. A écrit un nombre considérable de chants, dont quelques-uns seulement sont enregistrés.

1. Dērā bhaī Prabhu	Sant Tukdojī Mahārājā	Tablā Tānpūrā Sārangi	H. M. V. N 26591
2. Jabā prāñā tañā sé nikalé	Himāngsū Dutt	Tablā Tānpūrā	H. M. V. P 11797
3. Vaishnavā janā to téné kahiye jo pīrā parāī jané	Subbulakshmī (M. S.)	Tablā Tānpūrā Sārangi	H. M. V. N 14408
4. Bālā yogi āyā	Abharāmā Bhagat	Id.	Columbia GE 3976

THE SONGS OF MĪRĀBĀĪ (16th Century)

LES CHANTS DE MĪRĀBĀĪ (xvi^e siècle)

MĪRĀBĀĪ

A Rajput princess born in 1501. She left her home to become a wandering mendicant. Her songs are still today sung all over Northern India. She wrote in Vrajā Bhāshā, a poetic form of Hindi.

Née en 1501. C'était une princesse radjpoute, qui quitta les siens pour devenir une mendiante errante. De nos jours encore ses œuvres se chantent dans toute l'Inde septentrionale. Écrivait en Vrajā Bhāshā, forme poétique de l'hindi.

1. Aratī tēri ho	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16542
2. Bādālā dékhā ḍarī	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16218
3. Barakhé bādaravā sāvanā kī	Satī Dēvi	Tablā Tānpūrā Harmonium	H. M. V. P 11807
4. Barakhé bādaravā sāvanā kī	Vinodini Dixit	Id.	Columbia GE 3354
5. Baso méré nainanā méñ	Rāṇadé (J. L.)	Id.	H. M. V. N 26567
6. Bhajā lé ré manā Gopālā guṇā	Juthikā Roy (Kumārī)	Kholā Ghungharū Harmonium	H. M. V. N 7419
7. Chalo manā Gangā Jamunā tīrā	Dattatréyā V. Pa- luskar (Paṇḍitā)	Tablā Tānpūrā Sārangi	Columbia GE 3868
8. Ḍālī ḍālī phūlā	Sachinā Dēvā Varmanā	Orch.	H. M. V. N 35331
9. Darshanā binā dukhanā lāgé nainā	Juthikā Roy (Kumārī)	Kholā Nupurā Harmonium	H. M. V. N 16031
10. Darshanā dijo āyé	Juthikā Roy (Kumārī)	Tablā Ghungharū Orch.	H. M. V. N 16597
11. E Prabhu tumā chandanā hamā pānī	Vasantā (Master/ Maître)	Tablā Tānpūrā Sārangi	H. M. V. N 5758
12. Galī to chāroñ bandā hui	Juthikā Roy (Kumārī)	Kholā Nupurā Harmonium	H. M. V. N 16447
13. Ghaḍī ékā na suhāvé	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16542
14. Hari tumā haro	Subbulakshmī (M. S.)	Tablā Tānpūrā Sārangi	H. M. V. N 14422
15. Kalī bādariyā chhā gaī	Sachinā Dēvā Var- manā	Orch.	H. M. V. N 35331
16. Koi kahiyo Prabhu āvanā kī	Juthikā Roy (Kumārī)	Kholā Nupurā Harmonium	H. M. V. N 16031

17. Koi kachhu kahé manā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16717
18. Maiñ to prēmā divāñi	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16406
19. Maiñ to sānvarā ké rangā	Juthikā Roy (Kumārī)	Id.	H. M. V. N 9704
20. Maiñ vari jāūñ Rāñā	Rénukā Nāgā (Shrīmatī)	Tablā Tānpūrā Sārangī	H. M. V. N 9754
21. Maiñ vari jāūñ Rāñā	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16717
22. Mainé chakarā rakho-jī	Satī Dévi	Tablā Tānpūrā Harmonium	H. M. V. P 10642
23. Mainé chakarā rakho-jī	Hirābāi Baḍodekar	Tablā Tānpūrā Sārangī	Odeon SA 3027
24. Mainé chakarā rakho-jī	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16107
25. Manā mané jabā tārā	Amirbai Karnataki	Tablā Tānpūrā Harmonium	Columbia GE 3448
26. Mērā lagī rangā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16406
27. Méré to Giridharā Gopālā	Hirābāi Baḍodekar	Tablā Tānpūrā Sārangī	Columbia VE 5030
28. Méré to Giridharā Gopālā	Satī Dévi	Tablā Tānpūrā Harmonium	H. M. V. P 10642
29. Méré to Giridharā Gopālā	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16107
30. Méré to Giridharā Gopālā	Dilip Kumār Roy	Kholā Kartālā Harmonium	H. M. V. N 17417
31. Méro janamā maranā ké	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16597
32. Méré paramā snéhi Rāmā Prabhu	Rénukā Nāgā (Shrīmatī)	Tablā Tānpūrā Sārangī	H. M. V. N 9754

33. Mīrā Bhajanā	Rénukā Dās Gupta	Tablā Tānpūrā Sārangi	Hindustan N 11106
34. Mīrā ko Prabhu sanchi dāsī bāno	Juthikā Roy (Kumārī)	Kholā Ghungharū Harmonium	H. M. V. N 7419
35. Mīrā maganā bhai	Hridayā (Paṇḍit)	Tablā Tānpūrā Sārangi	Columbia GE 7090
36. Pagā ghungharū bandhā Mīrā nāchi ré	Omkarnāth Thakur	Id.	Columbia BEX 271 12 in./30 cm.
37. Pagā ghungharū bandhā Mīrā nāchi ré	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16493
38. Pagā ghungharū bandhā Mīrā nāchi ré	Amirbai Karnātaki	Tablā Tānpūrā Harmonium	Columbia GE 3448
39. Payo ji mainé Rāmā ratanā	Himangsu Dutt	Tablā Tānpūrā Sārangi	P 11811
40. Payo ji mainé Rāmā ratanā	Hirābāī Baḍodekar	Id.	Odeon SA 3070
41. Piya itanī vinatī	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16344
42. Pyaré darashanā dijo āyā	Satī Dēvī	Tablā Tānpūrā Sārangi	H. M. V. N 11807
43. Pyaré darashanā dijo āyā	Subbulakshmī (M. S.)	Id.	H. M. V. N 14422
44. Rājā tēri dungariā parā	Omkarnāth Thakur	Id.	Columbia GE 3143
45. Rāṇājī main to Giridharā- ké gharā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 9704
46. Rāmā milanā ké kājā sakhi	Subbulakshmī (M. S.)	Tablā Tānpūrā Sārangi	H. M. V. N 16464
47. Sāadhanā karanā chahiyé ré manavā	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16087
48. Shri Giridharā āgé	Vināyakā Rao Patvardhan	Tablā Tānpūrā Sārangi	H. M. V. N 26000
49. Shyāmā suno mēri binati	Sachinā Dēvā Varmanā	Id.	Hindusthan H 1094
50. Suni main Hari āvanā ki avājā	Himangsu Dutt	Tablā Tānpūrā	H. M. V. P 11797

51. Tumā binā mēri kaunā khabarā lé	Bālā Gandharvā	Tablā Tānpūrā	Columbia VE 5009
52. Yogi matā jā matā jā	Juthikā Roy (Kumārī)	Tablā Harmonium	H. M. V. N 16087
53. Yogi matā jā matā jā	Vināyakā Rao Patvardhan	Tablā Tānpūrā Sārangi	H. M. V. N 5631

THE SINGERS OF BHAJANĀS AND KĪRTANĀS

Kīrtanās (hymns of Praise) and Shyāmā Sangītā (songs in honour of the Goddess Kālī) are the Bengali equivalents of the Hindi Bhajanās, of "Songs of mystic love".

Most classical singers also sing Bhajanās. There are, however, a few celebrated Bhajanā and Kīrtanā singers who do not sing classical music. Among them, the following are the best known.

LES CHANTEURS DE BHAJANĀS ET DE KĪRTANĀS

Les kīrtanās (Hymnes de louange) et les shyāmā sangītā (chants en l'honneur de la déesse Kālī) sont l'équivalent, en bengali, des bhajanās ou « chants d'amour mystique », de l'hindi.

La plupart des chanteurs classiques interprètent aussi des bhajanās. Par contre, quelques célèbres chanteurs de bhajanās et de kīrtanās ne chantent pas de musique classique. Parmi ceux-ci, les plus connus sont les suivants :

ANUPAMĀ GHATAK

A Bengali. Engaged as director of music in the film industry.

Bengali, directeur musical de production cinématographique.

Title, language, author Titre, langue, auteur	Style and Rāgā (mode) Style et Rāgā (mode)	Accompaniment Accompagnement
1. Sambhalā sambhalā karā pagā dharanā (<i>Hindi</i>)	Bhajanā	Tablā Tānpūrā Kartālā Harmonium
Hari sé lagā rahī ré (<i>Hindi</i>)	Id.	Id.

BHATNAGAR (R. L.)

- | | | | |
|---|-----|-------------------------|-----------------|
| 1. Manavā matā bhūlā bhūlā Bhajanā
(Hindi) | Id. | Tablā
Tānpūrā
Id. | Regal
RL 336 |
| Piléré āvatā ho (Hindi) | Id. | Id. | |
| 2. Prītā kā hānī kisē (Hindi) | Id. | Id. | Regal
RL 377 |
| Prēmi prītā nibhānā
(Hindi) | Id. | Id. | |
| 3. Jobanā chhīnā chhiyā
(Hindi) | Id. | Id. | Regal
RL 411 |
| Rakhā āśā nirāsa na
(Hindi) | Id. | Id. | |

BIJAN BĀLĀ GHOSH DASTIDAR (Kumārī)

A classical musician from Dacca in East Bengal. She now lives in Calcutta.
Musicienne classique de Dacca (à l'est de Bengale). Vit actuellement à Calcutta.

- | | | | |
|--|-----|-------------------------------------|---------------------|
| 1. Minatī mori suniyo Hari Bhajanā
(Hindi) | Id. | Tablā
Tānpūrā
Karatāla
Id. | H. M. V.
N 6793 |
| Bhajā ré manā Krishnā
nāmā (Hindi) | Id. | Id. | |
| 2. Prēmā muditā manā se
kaho (Hindi) | Id. | Tablā
Tānpūrā | Columbia
GE 7269 |
| 3. Raghupati Raghavā Rājā
Rāmā (Rāmā Dhunā) | Id. | Id. | Columbia
GE 7223 |

DHIRENDRA CHANDRĀ MITRA

A pupil of Hanumandās of Gayā. He sings classical and light music.

Élève de Hanumandās, de Gayā. Interprète la musique classique et la musique légère.

- | | | | |
|------------------------------------|---------|--------------------------|---------------------|
| 1. Kahabi kånura pāyā
(Bengali) | Kīrtanā | Kholā
Karatālā
Id. | H. M. V.
N 27398 |
| Rāiko hridayā bhabā
(Bengali) | Id. | Id. | |

DILIP KUMĀR ROY

A charming singer of light as well as religious songs. He was born in Bengal in 1898. He has now retired in the Ashram of Shri Aurobindo at Pondicherry and rarely gives performances outside.

Né au Bengale en 1898. Chante de façon charmante la musique légère aussi bien que la musique religieuse. S'est maintenant retiré dans l'ermitage de Shri Aurobindo, à Pondichéry, et se fait rarement entendre dehors.

1. Chila basi sé kusumā kana- né (<i>Bengali</i>) Rāṅgājabā ké dila tor pāyā (<i>Bengali</i>)	Kīrtanā Id. (Mishrā-Sindhu)	Harmonium Id.	H. M. V. N 7169
2. Mā (<i>Bengali</i>)	Bhajanā	Kholā Gungharū Kartālā Harmonium Id.	H. M. V. N 9936
Mantramayī (<i>Bengali</i>)	Id.	Id.	
3. Sei Brindavanéra līlā abhi- rāmā (<i>Bengali</i>) Id.	Kīrtanā Id.	Harmonium Id.	H. M. V. N 9991
4. Lachakā lachakā bijalī jhalakā (<i>Hindi</i>) Méré dilā mén dilā kā pyārā (<i>Hindi</i>)	Bhajanā Id.	Tablā Tānpūrā Esraj Id.	H. M. V. N 17057
5. Dilā lé liyā hai (<i>Hindi</i>) Basā lé apné manā mén (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 17388
6. Kunjanā banā chhāḍī (<i>Hindi</i>) Méré to Giridharā Gopā- lā (<i>Hindi</i>) by/par Mīrābāī	Id. Id.	Tablā Harmonium Kartālā Kholā Kartālā Harmonium	H. M. V. N 17417
7. Méré janamā maranā ké sāthī (<i>Hindi</i>) Banā thanā karā āī (<i>Hindi</i>)	Id. Id.	Id. Tablā Harmonium Kartālā	H. M. V. N 27347
8. Na tātā na mātā (<i>Sans- krit</i>) by/par Shankaracharyā Aum praṇom (<i>Sanskrit</i>)	Id. Id.	Tablā Tānpūrā Id.	H. M. V. N 27623
9. Shrī Aravindā (<i>Hindi</i>) Mātrī stuti (<i>Hindi</i>)	Prayer/Prière (Stuti) Id.	Id. Id.	H. M. V. N 27656
10. Ghumā jayi main (<i>Hindi</i>) (with/avec Manju Guptā)	Bhajanā		H. M. V.

HIMĀNGSŪ DUTT

Came from Comilla in East Bengal. Was mostly a director of music. He died young.

Originaire de Comilla (à l'est du Bengale). S'occupa surtout de direction musicale. Est mort jeune.

- | | | | |
|--|----------------|-------------------------|---------------------|
| 1. Jabā prāṇā tanā sé nikalé
(<i>Hindi</i>)
Sunī main Hari Āvanā kī
āvājā (<i>Hindi</i>)
by/par Mīrābāī | Bhajanā
Id. | Tablā
Tānpūrā
Id. | H. M. V.
P 11797 |
| 2. Pāyo jī mainé Rāmā ratanā
(<i>Hindi</i>)
Kāhē ré banā khojanā jāyā
(<i>Hindi</i>) | Id.
Id. | Id.
Id. | H. M. V.
P 11811 |
| 3. Rangā jo gulālā lālā
(<i>Hindi</i>)
(A song of the Spring Festival/Chant de la fête printanière)
Ao Ghanāshyamā (<i>Hindi</i>) | Holi
Id. | Id.
Id. | H. M. V.
P 11815 |

JOSHI (G. N.)

- | | | | |
|--|---------------------|-------------------------|---------------------|
| 1. Kānhā torī (<i>Hindi</i>)
Nava kinārē lagāuñ (<i>Hindi</i>) | Bhajanā
Id. | Tablā
Tānpūrā
Id. | H. M. V.
N 5862 |
| 2. Tumā kiské ho
Shyāmā (<i>Hindi</i>)
Tumā sabké ho Bhagavānā
(<i>Hindi</i>) | Ghanā
Id.
Id. | Id.
Id. | H. M. V.
N 26137 |

JUTHIKĀ ROY (Kumārī)

A very popular singer of devotional songs born in Bengal. She is a pupil and partner of Kamal Dās Gupta. Her lovely records are often disfigured by unsuitable accompaniment.

Interprète renommée de chants spirituels, née au Bengale. Élève et partenaire de Kamal Dās Gupta. Les chants qu'elle a enregistrés sont charmants mais souvent défigurés par l'accompagnement.

- | | | | |
|---|-------------------|--|--------------------|
| 1. Kabā avogé Kṛṣṇā Mūrārī
(<i>Hindi</i>)
Gangā ké usaparā (<i>Hindi</i>) | Bhajanā
Id. | Kholā
Nupurā
Orch.
Id. | H. M. V.
N 6794 |
| 2. Bhajā lé ré manā Gopālā
guṇā (<i>Hindi</i>)
by/par Mīrābāī
Mīrā ko Prabhu sanchī
dāsī banāo (<i>Hindi</i>)
by/par Mīrābāī | Id.
Id.
Id. | Kholā
Ghungharu
Harmonium
Id. | H. M. V.
N 7419 |

- | | | | |
|---|----------------|-----------|---------------------|
| 3. Tomără kălo (<i>Bengali</i>) | Kirtană | Kholă | H. M. V.
N 9788 |
| Oré nila jamunără
(<i>Bengali</i>) | Id. | Id. | |
| 4. Koi kahiyo Prabhu āvană
kī (<i>Hindi</i>) | Bhajană | Kholă | H. M. V.
N 16031 |
| by/par Mīrābāi | | Nupură | |
| Darshană bină dukhană | Id. | Harmonium | |
| lāgé naină (<i>Hindi</i>) | | Id. | |
| by/par Mīrābāi | | | |
| 5. Yogi mată jā mată jā
(<i>Hindi</i>) | Id. (Bhairavī) | Tablă | H. M. V.
N 16087 |
| by/par Mīrābāi | | Harmonium | |
| Sadhană karană chahiyé | Id. | Tablă | |
| rémanavă (<i>Hindi</i>) | | Nupură | |
| | | Harmonium | |
| 6. Méré to Giridhară Gopălă
(<i>Hindi</i>) | Bhajană | Tablă | H. M. V.
N 16107 |
| by/par Mīrābāi | | Harmonium | |
| Mainé chakară rakho jī | Id. | Orch. | |
| (<i>Hindi</i>) | | Tablă | |
| by/par Mīrābāi | | Nupură | |
| | | Harmonium | |
| 7. Jā ré papihă piyu ké dēshă
(<i>Hindi</i>) | Barah-Măsă | Tablă | H. M. V.
N 16286 |
| Id. | Id. | Orch. | |
| | | Id. | |
| 8. Maiñ to prémă divāñi
(<i>Hindi</i>) | Id. | Tablă | H. M. V.
N 16406 |
| by/par Mīrābāi | | Tănpură | |
| Méra lago rangă Hari | Id. | Orch. | |
| (<i>Hindi</i>) | | Id. | |
| by/par Mīrābāi | | | |
| 9. Ajă méré ghară prītamă
(<i>Hindi</i>) | Id. | Id. | H. M. V.
N 16418 |
| by/par Kabīr | | | |
| Ghunghată kă pată kholă | Id. (Darbārī) | Id. | |
| (<i>Hindi</i>) | | | |
| by/par Kabīr | | | |
| 10. Main hāri O Giridhāri
(<i>Hindi</i>) | Bhajană | Tablă | H. M. V.
N 16510 |
| | | Harmonium | |
| Toré angă sé angă mila- | Id. | Orch. | |
| kāra (<i>Hindi</i>) | | Id. | |
| 11. Jhumă jhumă barsată hai
(<i>Hindi</i>) | Barsātī | | H. M. V.
N 16513 |
| Sāvană kī āyi bahāră | Id. | | |
| (<i>Hindi</i>) | | | |

12. Darshanā dijo āyé (<i>Hindi</i>) by/par Mirabāī Méro janama maranā ké sāthī (<i>Hindi</i>) by/par Mirabāī	Bhajanā Id.	Tablā Ghungharū Orch. Id.	H. M. V. N 16597
13. Kanhaiyā parā tanā manā lutāné chali (<i>Hindi</i>) Agar tumā Rādhé hoté Shyāmā (<i>Hindi</i>)	Id. Id. Id.	Tablā Orch. Id.	H. M. V. N 16689

KRISHNĀ CHANDRĀ DEY

Started to learn music after losing his eyesight at the age of 12. He first studied with Satish Chakravarty; then, with Karamat Ullā Khān. Now about 60 years of age, he is still studying Dhrupad with David Khān. He is one of the most celebrated singers of Bengal.

Après avoir perdu la vue à douze ans commença à apprendre la musique. Étudia d'abord avec Satish Chakravarty, puis avec Karamat Ullā Khān. Agé de soixante ans environ, travaille toujours les dhrupads avec David Khān. Un des chanteurs les plus célèbres du Bengale.

1. Chhūñyonā chhūñyonā bandhu (<i>Bengali</i>) Shatēka bayashā paré (<i>Bengali</i>)	Kīrtanā Id.	Kholā Kartālā Harmonium Id.	H. M. V. HT 2 12 in./30 cm.
2. Ei to mādhabī (<i>Bengali</i>) Shuna shunahé parāna piyā (<i>Bengali</i>)	Id.	Id.	H. M. V. HT 63 12 in./30 cm.
3. Ami dékhé chhi (<i>Bengali</i>) Ati aparūpā (<i>Bengali</i>)	Id.	Id.	H. M. V. HT 53 12 in./30 cm.
4. Akrurā haranā (<i>Bengali</i>) by/par Sailen Roy Id.	Id. Id.	Id.	H. M. V. HT 81 12 in./30 cm.
5. Sakhi, loké balé kalo (<i>Bengali</i>) Āmi chandana hoiyé shitala (<i>Bengali</i>)	Id. Id.	Id.	H. M. V. P 11798
6. Hiyāyā rākhité (<i>Bengali</i>) Svapana dékhichhé (<i>Bengali</i>)	Id. Id.	Id.	H. M. V. P 11835

7. Nabadvipéra shobhan- chandra (<i>Bengali</i>)	Kirtană	Kholă Kartălă Harmonium	H. M. V. P 11854
Odiké nimăi chalé (<i>Bengali</i>)	Id.	Id.	
8. Kunjă sājāyé dé lo (<i>Bengali</i>)	Id.	Id.	H. M. V. P 11865
Jāminī tumi dīghală hoyo (<i>Bengali</i>)	Id.	Id.	
9. Gostha līlă (<i>Bengali</i>)	Id.	Id.	H. M. V. P 11867
Id. (pt. II)	Id.	Id.	
10. Katira taté sé pīta tathi (<i>Bengali</i>)		Id.	H. M. V. P 11873
Āmi bhāṇḍa bhari nabanī (<i>Bengali</i>)	Id.	Id.	
11. Raj rājă	Id.	Id.	H. M. V. P. 11879
12. Raj rājă	Id.	Id.	H. M. V. P 11880
13. Sakălé chalili jamună (<i>Bengali</i>)	Id.	Id.	H. M. V. P 11881
Bhujhăo āmăré kēna (<i>Bengali</i>)	Id.	Id.	
14. Japo ré Rāmă nāmă (<i>Hindi</i>)	Bhajană	Tablă Harmonium	H. M. V. N 6296
Shrī Rāmă bhajo (<i>Hindi</i>)	Id.	Id.	
15. Sochă phikară kī nadi (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16089
Bhavă sīgără kī navă (<i>Hindi</i>)	Id.	Id.	
16. Musafiră kyon măyă (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16460
Rāmă tēri măyă (<i>Hindi</i>)	Id.	Id.	
17. Dēkho prită kī (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16474
Kară tū Rāmă nāmăkī (<i>Hindi</i>)	Id.	Id.	

LĪLĀ KĀRVAL

1. Murali prēmă kī bāji ré (<i>Hindi</i>)	Bhajană	Tablă Tānpūră Nupură Harmonium	H. M. V. N 16659
Raghupati Raghavă Rājă Rāmă (<i>Hindi</i>)	Kirtană	Id.	

MANJU GUPTA (Kumārī)

- | | | |
|---|-----------------------|---------------------|
| 1. Brindāvanā kī mangalā līlā Bhajanā
(Hindi)
Mosé kahé ko prītā (Hindi) Id.
with/avec Dilip Kumār Roy | Esraj
Tablā
Id. | H. M. V.
H 27386 |
|---|-----------------------|---------------------|

MRINAL KĀNTI GHOSH

A popular Bengali artist. Died in 1949.

Artiste bengali très populaire. Mort en 1949.

- | | | |
|--|-------------------------------|---------------------|
| 1. Bhédā hari kā koi na jāné Bhajanā
(Hindi) | Harmonium | Columbia
GE 2677 |
| 2. Khélichā Vishva loyé Id.
Virātā (Bengali)
by/par Kazi Nazrul
Tomārā mohāvishé kichu Id.
(Bengali)
by/par Kazi Nazrul | Tablā
Harmonium

Id. | H. M. V.
N 7393 |

PANKAJ MULLICK

A very celebrated modern singer of Bengal. His voice and style are extremely attractive.

Célèbre chanteur moderne du Bengale. Sa voix et son style sont extrêmement séduisants.

- | | | |
|---|---------------------------|---------------------|
| 1. Kauna tojhé samajhāyé Bhajanā
(Hindi)
Ānkheñ muḍā karā dhyānā Id.
(Hindi) (sung by/chanté
par Rūpā Kumārī) | Tablā
Harmonium
Id. | Columbia
VE 5112 |
| 2. Chhoḍā musafirā mayā Id.
(Hindi)
Dūniyādāri chhoḍé Id.
(Hindi) | Id.

Id. | Columbia
GE 2427 |

RĀDHĀ RĀNĪ

A pupil of Manju Saheb. She belongs to Murshidabad in Bengal.

Élève de Manju Saheb. Originaire de Murshidabad, au Bengale.

- | | | |
|-------------------------------------|--------------------------------------|---------------------|
| 1. Ki mohini jāno (Bengali) Kīrtanā | Kholā
Kartālā
Ghungharū
Id. | Columbia
GE 2521 |
| Chhi chhi mahārājā Id.
(Bengali) | | |

2. Sārī prati shukā takhanā (<i>Bengali</i>)	Kīrtanā	Kholā Kartālā Ghungharū	Columbia GE 2875
Shyāma shukā pakha (<i>Bengali</i>)	Id.	Id.	
3. Bandhu é béshe (<i>Bengali</i>)	Id.	Id.	Columbia GE 2909
Sundari oi khané (<i>Bengali</i>)	Id.	Id.	
4. Mohanā muralī (<i>Bengali</i>)	Id.	Id.	Columbia GE 2999
Bahudina paré (<i>Bengali</i>)	Id.	Id.	
5. Mathurā vasini (<i>Bengali</i>)	Id.	Id.	Columbia GE 7483
Dhikangā rājā (<i>Bengali</i>)	Id.	Id.	

RĀMĀ ASRĒ (of/de Lucknow)

1. Sītāji kī bidāi (<i>Hindi</i>)	Kīrtanā	Kholā Kartālā	H. M. V. N 16660
Id. (pt. II)	Id.	Id.	

RATNESHWARĀ MUKHERJEE

A reputed singer of Kīrtanā-s from East Bengal.

Chanteuse réputée de kīrtanās. Originaire de l'est du Bengale.

1. Kī kahilī ré sakhī (<i>Bengali</i>)	Kīrtanā	Kholā Kartālā	H. M. V. N 27856
Tyāji Kālobaranā kariba (<i>Bengali</i>)	Id.	Id.	
2. Prēmā kī ankurā (<i>Maithili</i>)	Id.	Id.	Bharat S. C. 48
Traditional/Traditionnel			
Alāpa bayashé (<i>Maithili</i>)	Id.	Id.	
Traditional/Traditionnel			

REBĀ SHOME (Kumārī)

1. Giridharilālā morā (<i>Hindi</i>)	Bhajanā	Tablā Tānpūrā Nupurā	H. M. V. N 27597
Chanchalā chandé āshā ānandé (<i>Bengali</i>)	Id.	Id.	

RĒNU BOSE (Bhowmik)

1. Jagā janā Mohanā sankā- tahari (<i>Hindi</i>)	Bhajanā	Tablā Tānpūrā	H. M. V. N 17056
Shyāmāsundarā manāman- dirā mēñ āo (<i>Hindi</i>)	Id.	Id.	

RĒNUKĀ DĀS GUPTA

1. Nandā Nandanā (<i>Bengali</i>)	Kīrtanā	Harmonium Kholā Kartālā	Hindusthan H 42
Mādhava tūnhūn (<i>Bengali</i>)	Id.	Id.	
2. Kata kāla rabé (<i>Bengali</i>)	Id.	Id.	Hindusthan
Kéna élé tabé (<i>Bengali</i>)	Id.	Id.	H 711
3. Shuka sārī samā (<i>Bengali</i>)	Id.	Id.	Hindusthan
Kona rasha Jamunāra (<i>Bengali</i>)	Id.	Id.	H 958
4. Jadi Gokula Chandra (<i>Bengali</i>)	Id.	Harmonium Kholā	Hindusthan H 3
Pāgalā manatā ré (<i>Bengali</i>)	Id.	Id.	
5. Mīrā Bhajanā (<i>Hindi</i>)	Bhajanā	Tablā	Hindusthan
by/par Mīrābāī			H 11106
Kabir Bhajanā (<i>Hindi</i>)	Id.	Id.	
by/par Kabīr			

SACHINĀ DÉVĀ VARMANĀ

A well-known musician of Bengal. Most of his records of Bhajanās are disfigured by the accompaniment.

Musicien réputé du Bengale. La plupart de ses enregistrements de bhajanās sont défigurés par l'accompagnement.

1. Nayanā méré darashābhi- khārī (<i>Hindi</i>)	Bhajanā	Tablā Orch.	Hindusthan H 461
Pritā mēñ hué badanāmā (<i>Hindi</i>)	Id.	Id.	
2. Shyāmā suno méri binati (<i>Hindi</i>)	Id.	Id.	Hindusthan H 1094
Pilé pilé (<i>Hindi</i>)	Id.	Id.	
3. Dhiré sé jānā bagiyānā (<i>Hindi</i>)	Id.	Id.	Hindusthan H 1001
Koṇa nagarīyā jayī ré (<i>Hindi</i>)	Id.	Id.	
4. Jhanā jhanā jhanā manjīrā (<i>Bengali</i>)	Id.	Id.	Hindusthan H 494
Pohālā rāti jāgiyā (<i>Bengali</i>)	Id.	Id.	
5. Abā maiñ sharaṇā tumhārī (<i>Hindi</i>)	Id.	Id.	Hindusthan H 548
Méré pitamā pyārē (<i>Hindi</i>)	Id.	Id.	

SAILA DĒVI

Came from East Bengal. A classical singer with a lovely voice. She died young.
Originaire de l'est du Bengale. Était une chanteuse classique à la voix charmante.
Morte jeune.

- | | | | |
|------------------------------------|---------|---|------------------|
| 1. Agarū chua (<i>Bengali</i>) | Kīrtanā | Tablā
Tānpūrā
Harmonium
Kartālā
Id. | Senola
QS 600 |
| Rūpā lāgi āñkhi (<i>Bengali</i>) | Id. | | |

SATĪ DĒVĪ (Shrīmatī)

Mainly a singer of Tagore songs.

Chante surtout les chants de Tagore.

- | | | | |
|--|--|--------------------------------------|---------------------|
| 1. Méré to Giridharā Gopālā Bhajanā
(<i>Hindi</i>)
by/par Mīrābāī
Maiñ né chakarā rākho jī Id.
(<i>Hindi</i>) by/par Mīrābāī | | Tablā
Tānpūrā
Harmonium
Id. | H. M. V.
P 10642 |
| 2. Pyāre darashanā dijo āyé Id.
(<i>Hindi</i>) by/par Mīrābāī
Barakhé badarovā savana kī Id.
(<i>Hindi</i>) | | Id.
Id. | H. M. V.
P 11807 |

SUBBULAKSHMĪ (M. S.)

One of the most celebrated Indian film stars, Shrīmatī Subbulakshmi is a very popular singer of both Southern and Northern music.

Une des vedettes les plus célèbres dans les milieux cinématographiques indiens. Shrīmatī Subbulakshmi est aussi une chanteuse très appréciée aussi bien en ce qui concerne la musique du sud que celle du nord de l'Inde.

- | | | | |
|--|--|-------------------------------------|---------------------|
| 1. Maiñ niraguṇiyā guṇā Bhajanā
(<i>Hindi</i>)

Rāmā milanā ké kājā Id.
(<i>Hindi</i>) | | Tablā
Harmonium
Nupurā
Id. | H. M. V.
N 16464 |
| 2. Vaishnavā janato (<i>Hindi</i>) Id.

Raghupati Raghavā Rājā Id.
Rāmā (<i>Hindi</i>)
(with chorus/avec chœurs) | | Tānpūrā
Id. | H. M. V.
N 14408 |
| 3. Hari tumā haro (<i>Hindi</i>) Id.
by/par Mīrābāī
Pyāre darshanā (<i>Hindi</i>) Id.
by/par Mīrābāī | | Id.
Id. | H. M. V.
N 14422 |

- | | | | |
|--------------------------------------|----------------|-------|----------|
| 4. Vandé Mātaram (<i>Sanskrit</i>) | National song/ | Orch. | H. M. V. |
| by/par Bankim Chatterjee | Chant national | | N 14421 |
| Dhana Dhanya (<i>Bengali</i>) | Id. | Id. | |
| by/par Dwijendralal Roy | | | |

SUCHITRĀ MUKHERJEE

A well-known singer of Tagore songs. She has a superb voice.
Interprète réputée des chants de Tagore, à la voix ravissante.

- | | | | |
|----------------------------|---------|-----------|----------|
| 1. Prabhu kabāsē bulā rahē | Bhajanā | Tablā | H. M. V. |
| haiñ (<i>Hindi</i>) | | Tānpūrā | N 16727 |
| | | Harmonium | |
| Maiñ nanda ganvā kī orā | Id. | Id. | |
| (<i>Hindi</i>) | | | |

SUPRAVĀ SARKAR

- | | | | |
|---------------------------------------|---------|-------|------------|
| 1. Sangā aji sangā (<i>Bengali</i>) | Kīrtanā | Orch. | Hindusthan |
| | | | H 1335 |
| Manā Harā Sundarā | Bhajanā | Id. | |
| 2. Āji Gokulā (<i>Bengali</i>) | Kīrtanā | Id. | Hindusthan |
| | | | H 1451 |
| (<i>Bengali</i>) | | | |
| Id. (pt. II) | Id. | Id. | |

TUSHARKANĀ PAUL (Kumārī)

A well-known research student and a good singer of Kīrtanās.
Connu pour ses travaux de recherche. Est aussi un bon chanteur de kīrtanās.

- | | | | |
|---------------------------------|---------|----------------|-----------------------------|
| 1. Rūpa lāgi āñkhi jharē | Kīrtanā | Kholā | H. M. V. |
| (<i>Bengali</i>) | | Violin/ violon | N 27250 |
| Sunaitē kānu (<i>Bengali</i>) | Id. | Id. | |
| 2. Torā jā jā sakhī jālo | Id. | Id. | H. M. V. |
| (<i>Bengali</i>) | | | N 27719 |
| 3. Āmi na haiñ korē chino | Id. | Id. | H. M. V. |
| (<i>Bengali</i>) | | | |
| by/par Kazi Nazrul Islam | | | To be issued/
A paraître |

UMĀ BOSE

A pupil of Dilip Kumār Roy. She died very young.
Élève de Dilip Kumār Roy. Morte très jeune.

- | | | | |
|---|---------|-----------|----------|
| 1. Āja sakhī suna bājata | Bhajanā | Tablā | H. M. V. |
| (<i>Hindi</i>) | | Tānpūrā | N 17289 |
| | | Harmonium | |
| Tū né kājā kiyā mujhé | Id. | Id. | |
| (<i>Hindi</i>) (Sung by/Chanté
par Dilip Kumār Bose) | | | |

UMARĀ ZIYĀ BĒGUM

- | | | | |
|--|---------|-------------------------------|---------------------|
| 1. Ankhiyān Hari darshanā kī
pyāsi (<i>Hindi</i>) | Bhajanā | Tablā
Tānpūrā
Harmonium | Columbia
GE 5182 |
| Nādanā samajhā lé jī méñ
(<i>Hindi</i>) | Id. | Id. | |
| 2. Méri bhī banégi rahī
(<i>Hindi</i>) | Id. | Id. | Columbia
GE 5193 |
| Shyāmā Sundarā ré Manā-
mohanā (<i>Hindi</i>) | Id. | Id. | |

UTPALĀ SEN (Shrīmatī)

- | | | | |
|--|---------|----------------------|----------------------|
| 1. Jāgo ré manā
(<i>Bengali</i>) | Bhajanā | Tānpūrā
Harmonium | Hindusthan
H 1438 |
| Hari nāma likhé diyo
(<i>Bengali</i>) | Id. | Id. | |

UTTARĀ DÉVI

- | | | | |
|--|---------|-------------------------------|---------------------|
| 1. Kānu sé jībana (<i>Bengali</i>) | Kīrtanā | Kholā
Kartālā
Harmonium | Columbia
GE 2125 |
| Sajanī go ki hérinū
(<i>Bengali</i>) | Id. | Id. | |
| 2. Chhuo nā chhuo nā
(<i>Bengali</i>) | Id. | Id. | Columbia
GE 2578 |
| O kubjārā bandhu
(<i>Bengali</i>) | Id. | Id. | |
| 3. Brojapurā nāgarā (<i>Bengali</i>) | Id. | Id. | Columbia
GE 2643 |
| by/par Anil Bhattacharyya
Āmī Krishna chāhinā
(<i>Bengali</i>) | Id. | Id. | |
| 4. Ké balé kānāi nāi (<i>Bengali</i>) | Id. | Id. | Columbia
GE 2948 |
| by/par Nalini Kanta Sarkar
Dvarā chhédé dé (<i>Bengali</i>) | Id. | Id. | |
| by/par Nalini Kanta Sarkar | | | |

VIDYĀNĀTH SETH

- | | | | |
|---|---------|-------------------------------|---------------------|
| 1. Bhajanā binā bavaré tumā
hirajanam (<i>Hindi</i>) | Bhajanā | Duggi
Kartālā
Harmonium | H. M. V.
N 14661 |
| Manā phulā phulā phiré
(<i>Hindi</i>) | Id. | Id. | |

- | | | | |
|--|---------|-------------------------------|---------------------|
| 2. Patiyān maiñ kaisé likhūñ
(<i>Hindi</i>) | Bhajanā | Duggi
Kartālā
Harmonium | H. M. V.
N 14688 |
| Tumhāré kārāṇā sabā
sukhā (<i>Hindi</i>) | Id. | Id. | |
| 3. Chandariyā jhīnī ré jhīnī
(<i>Hindi</i>) | Id. | Id. | H. M. V.
N 14721 |
| Rahanā nahiñ déshā birānā
(<i>Hindi</i>) | Id. | Id. | |

VINODINI DIXIT (Shrimati)

- | | | | |
|--|---------|-------------------------------|---------------------|
| 1. Barasé bādariā savanā kī
(<i>Hindi</i>) | Bhajanā | Tablā
Tānpūrā
Harmonium | Columbia
GE 3354 |
| by/par Mīrābāī
Ankhiyā Hari darshanā kī
(<i>Hindi</i>) | Id. | Id. | |
| 2. Mohé charāṇā pāsā bulālo
(<i>Hindi</i>) | Id. | Id. | Columbia
GE 3829 |
| Pritamā méré manā bhayé
(<i>Hindi</i>) | Id. | Id. | |

CHAPTER IV MODERN SONGS

CHAPITRE IV CHANTS MODERNES

Modern songs play an important part in the musical life of India. Some of these songs follow traditional types and are sung by very good singers. Most of them, however, are disfigured by the unsuited orchestral accompaniment, which film and recording companies usually impose on the artists.

We are here giving a few selected songs by very popular singers.

Les chants modernes occupent une place importante dans la vie musicale de l'Inde. Quelques-uns de ces chants appartiennent au type traditionnel et sont exécutés par d'excellents chanteurs. Malheureusement la plupart sont défigurés par un accompagnement orchestral mal approprié, que les sociétés cinématographiques et les sociétés d'enregistrement ont coutume d'imposer aux artistes.

Nous donnons ci-dessous une sélection de quelques chants, exécutés par des chanteurs renommés de musique moderne.

DHONANJAY BHATTACHARYA

	Rāgā (mode) and style Rāgā (mode) et style	Accompaniment Accompagnement	
1. Ekti sētūrā bandhanā (<i>Bengali</i>) Nā dharā débārā (<i>Bengali</i>) by/par Tarit K. Ghosh	Modern song/ Chant moderne Id.	Guitar Orch. Id.	Columbia GE 7409

DILIP KUMĀR ROY and/et UMA BOSE (Kumārī)

1. Nālayē khastājan (<i>Hindi</i>) (Dilip Kumār Roy)	Gazal	Tablā Tānpūrā Manjirā Harmonium Id.	H. M. V. N 17232
Yūn to kyā kyā nazarā (<i>Hindi</i>) (Uma Bose)	Id.		
2. Tū né kyā kiyā (<i>Hindi</i>) (Dilip Kumār Roy)	Id.	Id.	H. M. V. N 17289
Ājā sakhi sunā bajatā (<i>Hindi</i>) (Uma Bose)	(Gitā)	Id.	

HEMANTA KUMĀR MUKHERJEE

A young and extremely popular singer of Calcutta. Her voice is extremely beautiful.

Jeune chanteuse de Calcutta, extrêmement populaire, à la voix charmante.

- | | | | |
|---|-------------------------------|-------|----------|
| 1. Anchalā sé kyoñ bandhā (Gītā) | Id. | Tablā | Columbia |
| liyā (<i>Hindi</i>) | | Orch. | GE 2654 |
| Dilā léké bhulā dénā (<i>Hindi</i>) | Id. | Id. | |
| 2. Suné panaghatā pé bītī hui rāta (<i>Hindi</i>) | Id. | Id. | Columbia |
| Rātā ko dinā banā diyā (<i>Hindi</i>) | Id. | Id. | GE 2681 |
| 3. Mastī hai chhāi Vasantā (<i>Hindi</i>) | Id. | Id. | Columbia |
| Madhubanā mén na Shyāmā (<i>Hindi</i>) | Id. | Id. | GE 2725 |
| 4. Aba yadā hamēñ kyoñ ātī (<i>Hindi</i>) | Id. | Id. | Columbia |
| Vahā ankhā pilā gayé (<i>Hindi</i>) | Id. | Id. | GE 2742 |
| 5. Maiñ sajā bajāñ tumā gāo (<i>Hindi</i>) | Id. | Id. | Columbia |
| Prēmā isiko kahé zamānā (<i>Hindi</i>) | Id. | Id. | GE 2779 |
| 6. Tumané mujhā ko sadā jalāyā (<i>Hindi</i>) | Id. | Id. | Columbia |
| Tumā kabā takā pyārā (<i>Hindi</i>) | Id. | Id. | GE 2913 |
| 7. Musibatoñ ko bulā rahā hūñ (<i>Hindi</i>) | Id. | Id. | Columbia |
| Bhalā thā kitanā apanā (<i>Hindi</i>) | Id. | Id. | GE 2985 |
| 8. Maiñ nadī sī bahatī (<i>Hindi</i>) | Id. | Id. | Columbia |
| with/avec Belā Mukherjee | | | GE 7062 |
| Bahakī hui nigāhén (<i>Hindi</i>) | Id. | Id. | |
| with/avec Belā Mukherjee | | | |
| 9. Sédinā nishithé (<i>Bengali</i>) | Modern Song/
Chant moderne | Tablā | Columbia |
| Jāni jāni ekā dinā (<i>Bengali</i>) by/par Subodha Purka yastha | Id. | Id. | GE 2619 |
| 10. Ajā kono kathā nayā (<i>Bengali</i>) | Id. | Id. | Columbia |
| Esa kunjé go madhu (<i>Bengali</i>) | Id. | Id. | GE 2684 |
| by/par Amiya Bagchi | | | |

11. Morā byāthā jamunārā (<i>Bengali</i>) Bādālā méghérā (<i>Bengali</i>) by/par Amiya Bagchi	Modern Song/ Chant moderne Id.	Tablā Id.	Columbia GE 2783
12. Madhabīrā svapanē (<i>Bengali</i>) Tomārā duarākhāni (<i>Bengali</i>) by/par Amiya Bagchi	Id. Id.	Tablā Orch. Id.	Columbia GE 2917

JAGANMOY MITTRA (JAG MOHAN)

1. Dilā déké dardā liyā maiñ (<i>Gītā</i>) né (<i>Hindi</i>) Yahā nā batā sakungā māi Id. (<i>Hindi</i>)	Id.	Tablā Orch. Id.	H. M. V. N 16685
2. Pyārā ki manzilā nahiñ hai Id. (<i>Hindi</i>) Jalā rahé haiñ armānā Id. (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16752
3. Phirā pyārā ho rahā hai Id. (<i>Hindi</i>) Mujhé dilā méñ chhipā lo Id. (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16728
4. Sapanoñ méñ mujhāko Id. pyārā (<i>Hindi</i>) Ankhoñ méñ chhipā Id. (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16763
5. Sapanoñ méñ kyoñ āté ho Id. jī (<i>Hindi</i>) Kyoñ nā chamaké pyārā Id. (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16866
6. Kyā méri matavālī né li Id. hai (<i>Hindi</i>) Sajani āvo (<i>Hindi</i>) Id.	Id.	Id. Id.	H. M. V. N 16604
7. Mujhé sapanoñ méñ nā Id. bahalāo (<i>Hindi</i>) Méri āñkhiyāñ banī divānī Id. (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16546
8. Matā karā sajā singārā Id. (<i>Hindi</i>) Pyārī tumā kitanā sundarā Id. (<i>Hindi</i>)	Id.	Id. Id.	H. M. V. N 16586
9. Usā rāgā ko payālā méñ Id. (<i>Hindi</i>) Yahā chandā nahiñ térī Id. (<i>Hindi</i>)	Id.	Tablā Tānpūrā Harmonium Id.	H. M. V. N 16617

10. Tumă méré samané ayană (Gītā) karo (Hindi)		Tablā Tānpūrā Harmonium	H. M. V. N 16630
Ékā bārā muskarā do (Hindi)	Id.	Id.	
11. Banā jaogé tumā ékā dinā (Hindi)	Id.	Id.	H. M. V. N 16649
Prémā kī rutā chali gai (Hindi)	Id.	Id.	
12. Hé morā dharani talā (Bengali)	Modern Song/ Chant moderne	Tablā Orchestra	H. M. V. N 27548
Kata tuku parichayā (Bengali)	Id.	Id.	
by/par Charu Mukherjee			
13. Ekāti pradipā (Bengali)	Id.	Id.	H. M. V. N 27977
Malayā ré dhiré (Bengali)	Id.	Id.	
by/par Prabhavati Dévi			

PANKAJ MULLICK

1. Maiñ ājā piyā hothoñ kā (Hindi)	Modern Song/ Chant moderne	Tablā Orch.	Columbia VE 2547
Yahā ratēñ yahā mausamā (Hindi)	Id.	Id.	
2. Na karā itanā pyārā (Hindi)	Id.	Id. Tablā Harmonium Flt	Columbia VE 2510
Prémā belā mēñ phulā nā patté (Hindi)	(Gītā)		
3. Prāñā chāhé nainā na chāhé (Hindi)	Id.	Tablā Orch.	Columbia VE 2517
Yādā āyé ki na āyé (Hindi)	Id.	Id.	
4. Kaunā tujhé samjhāyé (Hindi)	Id.	Id.	Columbia VE 5112
Ānkhā muḍā karā dhyānā (Hindi)	Id.	Id.	
(Sung by/chanté par Rūpā Kumārī)			
5. Kārā charu charaṇérā (Bengali)	Modern Song/ Chant moderne	Id.	Columbia VE 2328
Janama marana (Bengali)	Id.	Id.	
by/par Sailen Roy			
6. Maranā ré torā (Bengali)	Id.	Id.	Columbia VE 2521
Jédinā tomārā (Bengali)	Id.	Id.	
by/par Bāñi Kumār			

SAIGAL (K. L.)

- | | | | |
|---|--------------------------------------|--------------------------------------|-----------------------|
| 1. Ekhanī uthibé chāñdā
(<i>Bengali</i>)
Naibā ghumālē priya
(<i>Bengali</i>)
by/par Pranab Roy | Modern Song/
Chant moderne
Id. | Tablā
Harmonium
Id. | Hindusthan
H 11819 |
| 2. Panchhi kahé hotā udāsā
(<i>Hindi</i>)
Suno suno Krishnā Kālā
(<i>Hindi</i>) | Id.
Kīrtanā | Id.
Kholā
Manjirā
Harmonium | Columbia
VE 1502 |
| 3. Duniyā méñ huñ duniyā kā
(<i>Urdu</i>)
Kaunā birané méñ (<i>Urdu</i>) | Id.
Id. | Tablā
Harmonium
Id. | Columbia
VE 1503 |

UTPALĀ SEN

- | | | | |
|---|--------------------------------------|-----------------------|----------------------|
| 1. Nayané ghanā lo (<i>Bengali</i>)
by/par Biswaranjan Bha-
duri
Āyā ghumā āyā (<i>Bengali</i>)
by/par Anil Bhattacharyya | Modern Song/
Chant moderne
Id. | Tablā
Orch.
Id. | Hindusthan
H 1341 |
| 2. Prathama milané (<i>Bengali</i>)
by/par Dipa Mukherjee
Mora kānané (<i>Bengali</i>)
by/par Gora Mukherjee | Id.
Id. | Id.
Id. | Hindusthan
H 1281 |

CHAPTER V THE SONGS OF RABINDRANATH TAGORE

CHAPITRE V LES CHANTS DE RABINDRANATH TAGORE

RABINDRANATH TAGORE (1861-1941)

The greatest modern Indian song-composer. Born of a family of wealthy music lovers, he had the opportunity from childhood to hear the greatest musicians. Most of his poems were conceived as songs and he created the music and words together. About 2,000 of his songs have been published in Bengali notation. The music of these songs is highly original and had a considerable influence on the development of modern Indian music. He wrote several music dramas, which are often performed in Bengal.

Le plus grand compositeur moderne de l'Inde. Né dans une famille riche où l'on aimait la musique, il eut l'occasion dès l'enfance d'entendre les plus grands musiciens. Il conçut la plupart de ses poèmes sous forme de chants, dont il créait la musique en même temps que les paroles. Environ deux milliers d'entre eux ont été publiés en caractères bengalis. Leur musique est particulièrement originale et elle a exercé une influence considérable sur l'évolution de la musique indienne moderne. Rabindranath Tagore a également composé plusieurs drames lyriques, souvent joués au Bengale.

	Sung by Chanté par	Accompaniment Accompagnement	
1. Ādhēka ghumé nayanā (<i>Bengali</i>)	Amitā Sēn	Orch.	Hindusthan H 262
2. Ājā Bangalā déshērā hridayā holé (<i>Bengali</i>)	Hemanta Mukherjee	Tablā Flt Orch.	Colombia GE 7488
3. Ājā khēlā bhāngārā khēlā (<i>Bengali</i>)	Saigal K. L.	Orch.	Hindusthan H 915
4. Ājā tārāyā tārāyā dipta (<i>Bengali</i>)	Mādhuri Chaudhuri (Shrimatī)	Vln Guit. Org.	H. M. V. N 27839
5. Āji godhuli laganē (<i>Bengali</i>)	Suchitrā Mukherjee Id.		H. M. V. N 31026
6. Āji tomāyā ābārā (<i>Bengali</i>)	Rajeswarī Vāsu- dēvā (Shrimatī)	Orch.	Hindusthan H 920

7. Āji tomāyā ābārā (Bengali)	Nilimā Gupta	Guit. Org. Piano	Columbia GE 7104
8. Āju sakhī muhu muhu (Bengali)	Kanikā Dévi (Shrīmatī)	Kholā Kartālā Harmonium Esrāj	H. M. V. N 27747
9. Ākāshā juḍé shuninu oi bājé (Bengali)	Gītā Nāhā	Kholā Manjirā	Columbia GE 7122
10. Ali bārā-bārā (Bengali)	Amitā Sēn.	Orch.	Hindusthan H 442
11. Āmārā andha pradīpā (Bengali)	Pankaj Mullick	Id.	H. M. V. P 11900
12. Āmārā jābārā bēlāyā (Bengali)	Krishnā Chandrā Dey	Org.	H. M. V. P 11782
13. Āmārā jīvanapātra uchhaliya (Bengali)	Rājésvarī Vāsudévā	Orch.	H. M. V. N 27649
14. Āmārā ki bēdanā sé (Bengali)	Suchitrā Mukherjee	Id.	H. M. V. N 27630
15. Āmārā priyārā chhāyā (Bengali)	Pankaj Mullick	Id.	H. M. V. P 11905
16. Āmārā rātā pohāla (Bengali)	Saigal K. L.	Orch.	Hindusthan H 915
17. Āmārā sonārā bānglā (Bengali)	Suchitrā Mukherjee	Kholā Orch.	H. M. V. N 27790
18. Āmārē tumi ashéshā karéchha (Bengali)	Pankaj Mullick	Orch.	H. M. V. N 11900
19. Āmārā godhuli laganā (Bengali)	Hémanta Mukherjee	Esrāj Vln Tablā	Columbia GE 7057
20. Āmi Shrāvanā ākāshé (Bengali)	Pankaj Mullick	Orch.	H. M. V. P 11905
21. Āmi tomārā sangé (Bengali)	Kanikā Dévi (Shrīmatī)	Id.	H. M. V. N 27991
22. Āmi tomāyā jata (Bengali)	Saigal K. L.	Id.	Hindusthan N 766
23. Āndhārā rāté ékalā pāgalā (Bengali)	Krishnā Chandrā Dey	Org.	H. M. V. P 11782
24. Ārā rékhonā āndhārē (Bengali)	Suchitrā Mukherjee	Orch.	H. M. V. N 27673
25. Āro kichukshanā (Bengali)	Suchitrā Mukherjee	Orch. Kholā	H. M. V. N 27630
26. Āyi Bhuvana mana mohini (Bengali)	Hémanta Mukherjee	Orch.	Columbia GE 7488

27. Bādalā dinērā prathamā (Bengali)	Rājésvarī Vāsu- dévā	Orch.	Hindusthan H 920
28. Bādalā méghé mādalā bājé (Bengali)	Suchitrā Mukherjee	Id.	H. M. V. N 27737
29. Bājāo ré Mohanā bānshi (Bengali)	Nilimā Gupta	Flt Kholā	Columbia GE 7167
30. Bandhu konā māyā lāgālo (Bengali)	Amalā Dutt	Tablā Harmonium Vln	Hindusthan H 385
31. Bédanā bharā é Vasanta (Bengali)	Nilimā Gupta	Flt Kholā	Columbia GE 7104
32. Bhéngécha duyārā ésécha (Bengali)	Jaganmoy Mittra	Orch.	H. M. V. N 27831
33. Bhorā holo bibhāvarī (Bengali)	Shāntidévā Ghosh	Tablā Tānpūrā Ersāj	H. M. V. N 27671
34. Bimalā ānandé jāgo ré (Bengali)	Rādhikā Prasād Goswāmī	Tablā Org.	H. M. V. P 2173
35. Chhāhiyā dékho rashérā sroté (Bengali)	Dévabrata Biswās	Orch.	Columbia GE 7233
36. Chinilé nā āmāré ki (Bengali)	Amitā Sén	Id.	Hindusthan H 729
37. Chokhā jé odérā chhuté Chalé (Bengali)	Shāntidévā Ghosh	Tānpūrā Tablā Ersāj	H. M. V. N 27671
38. Dinā guli morā sonārā khānchāyā (Bengali)	Pankaj Mullick	Orch.	Columbia VE 2502
39. Dinā paré jāyā dinā (Bengali)	Rénukā Dās Gupta (Shrīmatī)	Kholā Org. Manjirā	Hindusthan H 421
40. Dinērā parā dinā jé géla (Bengali)	Rénukā Dās Gupta	Id.	H. M. V. P 11877
41. Dīpā nibhé géchhé mama (Bengali)	Kanak Dās (Shrīmatī)	Org. Flt Vln	H. M. V. P 11878
42. É dina āji (Bengali)	Saigal K. L.	Orch.	Hindusthan H 914
43. É shudhu alashā māyā (Bengali)	Dévabrata Biswās	Id.	Columbia GE 2927
44. Ékātuku chhoñyā lāgé (Bengali)	Saigal K. L.	Id.	Hindusthan H 914
45. Ekhanā āmārā samayā holo (Bengali)	Rājésvarī Vāsudévā	Id.	Hindusthan H 1022
46. Élo jé shitēra bēlā (Bengali)	Samaréshā Chowdhury	Shāhnāi Guit. Vln	Senola QS 509

47. Emni koré jāyā jadi dinā (Bengali)	Dévabrata Biswās	Orch.	Columbia GE 7233
48. Gagané gagané (Bengali)	Pankaj Mullick	Id.	Hindusthan H 523
49. Hé kshanikérā atithi (Bengali)	Bijoyā Shome (Kumārī)	Id.	H. M. V. N 27857
50. Hé nirupamā (Bengali)	Hémanta Mukherjee	Id.	Columbia GE 2873
51. Hé nutanā dékhā dikā ārābārā (Bengali)	Kanak Dās (Shrīmatī)	Esraj Tānpūrā	H. M. V. P 11861
52. Hé nutanā dékhā dikā ārābārā (Bengali)	Saila Dévi	Esraj	Sénola QS 549
53. Himsayā unmatta prithvi (Bengali)	Kanak Dās (Shrīmatī)	Esraj Tānpūrā	H. M. V. P 11866
54. Hridayā vāsanā purna hola (Bengali)	Mālatī Ghosāl (Shrīmatī)	Esraj	H. M. V. P 11853
55. Hridayérā ékulā okulā (Bengali)	Suchitrā Mukherjee	Orch.	H. M. V. N 27564
56. Jadi préma dilé nā (Bengali)	Amitā Sén	Vln Harmonium	Hindusthan H 1010
57. Jadi torā dākā suné (Bengali)	Suchitrā Mukherjee	Manjīrā	Columbia GE 7502
58. Jāga jāga alasā (Bengali)	Hémanta Mukher- jee	Orch.	Columbia
59. Jana gana mana		Id.	Gramophone OJE IT 1
60. Jana gana mana	Haripadā Chatterjee	Choir/ Chœur	H. M. V. H. 570
61. Jaubana sarasī nīré (Bengali)	Pankaj Mullick	Orch.	Hindusthan H 523
62. Jé chhila āmārā (Bengali)	Amitā Sén	Id.	Hindusthan H 1010
63. Jé dina bhéshé géchhé (Bengali)	Kanikā Dévi	Id.	H. M. V. N 27802
64. Jivanā jakhanā shukhāyé (Bengali)	Suchitrā Mukherjee	Id.	H. M. V. N 27823
65. Ké basilé āji (Bengali)	Mālatī Ghosāl (Shrīmatī)	Sārangī	H. M. V. P 11853
66. Ké débé chāndā dolā (Bengali)	Amitā Sén	Orch.	Hindusthan H 442
67. Krishnakali āmi tārēi bali (Bengali)	Shāntidévā Ghosh	Esraj	H. M. V. N 27614

68. Maranéra tunhu mama Shyāmā (<i>Bengali</i>)	Suchitrā Mukherjee	Harmonium Vln Kholā Kartālā	H. M. V. N 27564
69. Nā chāhilé jārē (<i>Bengali</i>)	Suchitrā Mukherjee	Orch.	H. M. V. N 27673
70. Nilā naba ghana (<i>Bengali</i>)	Suchitrā Mukherjee	Vln Guit. Kholā	H. M. V. N 31026
71. Nrityéra talé (<i>Bengali</i>)	Suchitrā Mukherjee	Id.	H. M. V. N 27906
72. Ogo āmārā chira (<i>Bengali</i>)	Rājésvarī Vāsu- dévā	Orch.	Hindusthan H 1022
73. Ogo badhu sundarī (<i>Bengali</i>)	Amitā Sén	Id.	Hindusthan H 866
74. Ogo dakhinā hāoyā o pathikā (<i>Bengali</i>)	Amitā Sén	Id.	Hindusthan H 262
75. Ogo déko nā moré (<i>Bengali</i>)	Sudhā Mukherjee (Banerji)	Org. Piano Vln	H. M. V. N 27837
76. Ogo shonā ké bājāyā (<i>Bengali</i>)	Rājésvarī Vāsudéva	Id.	Hindusthan H 1097
77. Oi Bhuvanamana mohini (<i>Bengali</i>)	Hémanta Mukherjee	Orch.	Columbia GE 7488
78. Oré sāvadhānī pathikā (<i>Bengali</i>)	Pankaj Mullick	Id.	Columbia VE 2502
79. Pāglā hāoār bādālā diné (<i>Bengali</i>)	Hémanta Mukherjee	Id.	Columbia GE 7232
80. Pathérā shéshā kothāyā (<i>Bengali</i>)	Hémanta Mukherjee	Id.	New Theater H 1032G
81. Phiré phiré dākādékhiré (<i>Bengali</i>)	Amitā Sén	Id.	Hindusthan H 729
82. Pralayā nāchana nāchalé (<i>Bengali</i>)	Pankaj Mullick	Id.	Hindusthan H 9
83. Prāngané morā shirishā (<i>Bengali</i>)	Hémanta Mukher- jee	Id.	Columbia GE 2873
84. Prathama ādi taba shakti (<i>Bengali</i>)	Jaganmoy Mitra	Vln	H. M. V. N 27831
85. Pūrvā hāoyāté deyā dolā (<i>Bengali</i>)	Suchitrā Mukherjee	Orch.	H. M. V. N 27737 GE 2873
86. Saghana gahana rātri Vasanta (<i>Bengali</i>)	Pankaj Mullick	Id.	Columbia VE 2524

87. Sakaruna vēṇu bājāyē (<i>Bengali</i>)	Nilimā Gupta	Orch.	Columbia VE 7235
88. Sanmukhé shānti pārā- vārā (<i>Bengali</i>)	Saila Dévi	Esrāj	Senola QS 549
89. Sanmukhé shanti parāvarā (<i>Bengali</i>)	Kanak Dās (Shrīmatī)	Id.	H. M. V. P 11861
90. Sārthakā janamā āmārā (<i>Bengali</i>)	Suchitrā Mukherjee	Orch.	H. M. V. N 27790
91. Sé āmārā gopana (<i>Bengali</i>)	Kanikā Dévi	Orch. Flt Kholā Kartālā	H. M. V. N 27991
92. Sé āmārā gopana (<i>Bengali</i>)	Amalā Dutt	Vln Kholā Esrāj	Hindusthan H 197
93. Shāngana gagané ghorā ghanaghatā (<i>Bengali</i>)	Kanikā Dévi	Kholā Esrāj Kartālā	H. M. V. N 27747
94. Shéshe gānerai réshā (<i>Bengali</i>)	Rājésvarī Vāsudévā	Orch.	Hindusthan H 1097
95. Shubhra prabhātē (<i>Bengali</i>)	Sāvitri Dévi	Esrāj	Hindusthan H 8
96. Svapanā jadi bhāngilē (<i>Bengali</i>)	Rādhikā Prasād Goswāmī	Org. Tablā	H. M. V. P 2173
97. Tomārā āsanā shunyā (<i>Bengali</i>)	Pankaj Mullick	Orch.	Hindusthan H 9
98. Tomārā āmārēi virahērā (<i>Bengali</i>)	Rājesvarī Vāsudévā	Id.	New Theaters H 1032 G
99. Tomārā manā balé chāi shuru (<i>Bengali</i>)	Gītā Nāhā	Kholā Manjirā	Columbia GE 7122
100. Tomārā gānā (<i>Bengali</i>)	Hémanta Mukherjee	Orch.	Columbia GE 7051
101. Tomāyā sājāba yatanē (<i>Bengali</i>)	Amitā Sēn	Id.	Hindusthan H 866
102. Tomārā vīnāyā gānā (<i>Bengali</i>)	Saigal K. L.	Id.	Hindusthan H 766
103. Torā āponā jānē chhā- ḍabē (<i>Bengali</i>)	Dévabrata Biswās and Chorus/et chœurs	Id.	H. M. V. N 27736
104. Tumi hatāthā hāoyāyā bhésē (<i>Bengali</i>)	Ilā Ghosh	Id.	H. M. V. N 27754
105. Tumi kichu diyē jāo (<i>Bengali</i>)	Savitri Dévi	Esrāj Flt	Hindusthan H 8

106. Tumi ki kébali chhabi (<i>Bengali</i>)	Pankaj Mullick	Tablā Tānpūrā Sitār	Columbia VE 2524
107. Tumi konā bhāngnērā pathé (<i>Bengali</i>)	Ilā Ghosh (Kumārī)	Orch.	H. M. V. N 27754
108. Tumi rabé niraba (<i>Bengali</i>)	Dévabrata Biswās	Id.	Columbia GE 7593
109. Vasanté ki shudhu kébalā	Shāntidévā Ghosh	Flt Esrāj Kholā	H. M. V. N 27614
110. Yodī torā dākā shuné	Hémanta Mukherjee	Orch.	Columbia GE 7502

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PART II
SOUTH INDIA
(KARNATAKĀ MUSIC)

DEUXIÈME PARTIE
INDE MÉRIDIONALE
(MUSIQUE DU KANARA)

CHAPTER I INSTRUMENTAL MUSIC

CHAPITRE PREMIER MUSIQUE INSTRUMENTALE

APPADURAI IYENGAR (T.)

Instrument	Title of piece and composer	Rāgā (mode) and style	Accompaniment
Instrument	Titre et auteur	Rāgā (mode) et style	Accompagnement
1. Jalā-taraṅgā		Karaharā-priya	H. M. V.
Id.		Brindāvani-Saraṅgā	P 81

CHOWDIAH (T.). MYSORE

Now about 55 years of age. A well-known violinist from Mysore, where he is court musician. He is a disciple of Vidharamā Krishnappa. Uses a violin with seven strings, his own invention.

Agé d'environ cinquante-cinq ans. Est un violoniste réputé originaire de Mysore, où il est musicien de la cour. Disciple de Vidharamā Krishnappa. Se sert d'un violon à sept cordes de son invention.

1. Violin/Violon	Dīnamaṇi Vamshā by/par Tyāgarājā	Hari-kāmbhojī	Mridaṅgā	Columbia GE 167
Id.	Id. (pt. 2)	Id.	Id.	
2. Violin/Violon	Nidhishālā by/par Tyāgarājā	Kalyāṇī	Id.	Columbia GE 6148
Id.	Id. (pt. 2)	Id.	Id.	
3. Violin/Violon	Elliruva		Id.	Columbia GE 6506
Id.	Aindu Vayadinilē		Id.	
4. Violin/Violon	Vāthāpi Gaṇapatim		Id.	Columbia GE 6539
Id.	Id. (pt. 2)		Id.	
5. Violin/Violon	(Alāpanā)	Shankarābharaṇam	Id.	Columbia GE 187
Id.	(Tānam)	Id.	Id.	
6. Violin/Violon	Rāmā Niyēda by/par Tyāgarājā	Karaharāpriyā	Id.	Columbia GE 225
Id.	Id. (pt. 2)	Id.	Id.	

7. Violin/Violon	Vanajakshī (Varnam)	Kalyāṇī	Mridangā	Columbia GE 307
8. Violin/Violon	Kālaharaṇā by/par Tyāgarāja	Shuddhā-Sāvērī	Id.	Columbia GE 593
Id.	Méruśamāna by/par Tyāgarāja	Mayamalava- Gaulā	Id.	
9. Violin/Violon	Intasowkyāmaṇi by/par Tyāgarāja	Kāpī	Id.	Columbia GE 921
10. Violin/Violon	Rāmā Nannu by/par Tyāgarāja	Hari-kāmbhojī	Id.	Columbia GE 6175
Id.	Jananī Jānaka			
11. Violin/Violon	(Tānam)	Toḍi	Id.	Columbia GE 6198
Id.	Id. (pt. 2)	Id.	Id.	
12. Violin/Violon	Varā-Gaṇapaté	Id.	Id.	Columbia GE 6261
Id.	Smarā-janakā by/par Svātī Tirunal	Bihāg	Id.	

DORÉSWAMĪ IYENGAR (V.)

A young musician from Mysore.

Jeune musicien de Mysore.

1. Viṇā	Bhuvanēśhvarī by/par Muthiah Bhagavatar	Mohanā-Kalyāṇī	Mridangā	Columbia GE 6531
Id.	(Rāgā-Tānā)	Khamās	Solo	

GOPĀLĀKRISHNĀ IYER (Marungapuri)

Now about 65 years of age. Has been accompanying all the best classical singers.

Aujourd'hui âgé d'environ soixante-cinq ans. A accompagné tous les plus grands chanteurs classiques.

1. Violin/Violon	Koluvai Yunnādé by/par Tyāgarāja	Bhairavī	Mridangā	Columbia CA 618
Id.	Id. (pt. 2)	Id.	Id.	

GOPINĀTH'S PARTY

Traditional/ Traditionnel	Kēli Kottu	(Kathākali)		H. M. V. N 18958
	Id. (pt. 2)	Id.		

KALPAKAM (Shrimati)

A vīṇā teacher in Kalākshétrā.

Professeur de vīṇā à Kalākshétrā.

1. Vīṇā	Parabrahmané	Samā	Tānpūrā Vln Mridangā	H. M. V. N 18312
Id.	Ādiapadāmé	Toḍī	Id.	

KEERANUR BROTHERS

1. Nāgasvaram		Kharaharāpriyā	Ottu Tavil	H. M. V. N 8967
2. Nāgasvaram		Kharaharāpriyā (Pallavi)	Id.	H. M. V. N 8968
Id.		Pancharatnā (Rāgā-mālikā)	Id.	
3. Nāgasvaram	Etāvunarā	Kalyāṇī	Id.	H. M. V. N 8969
Id.	Gnānamosagarada	Pūrvi-Kalyāṇī	Id.	
4. Nāgasvaram	Bāgāyēnayya	Chandrā-jyoti	Id.	H. M. V. N 8972
Id.	Manasā étulorthu	Malayāmarutā	Id.	

KRISHNAMURTHI SHĀSTRIGAL (Budalur)

Is considered the best exponent of the Gottuvādyam. He first studied vocal music under Konéri Rājapuram and Vaidyanāthā Iyer and later practised instrumental music. He is now teaching in Kalākshétrā and in the Central College of Karnātakā Music in Madras.

Est considéré comme le meilleur joueur de gottuvādyam. Après avoir étudié la musique vocale avec Konéri Rājapuram et Vaidyanāthā Iyer, fit plus tard de la musique instrumentale. Enseigne maintenant à Kalākshétrā et au Collège central de musique du Kanara, à Madras.

1. Gottuvādyam	Datchukovalanā by/par Tyāgarājā	Toḍī	Mridangā	Columbia BA 403
Id.	Id. (pt. 2)	Id.	Id.	
2. Gottuvādyam	Sāmajavaragamanā by/par Tyāgarājā	Hindolā	Id.	Columbia PA 406
Id.	Kommarovāniki	Khamās (Javāli)	Id.	

MAHĀLINGAM (T. R.)

Now about 30 years of age. Comes from Tayanayar in the Tanjore district. Although he does not belong to a family of musicians, he began to play the flute at the age of five. He is considered a very exceptional artist.

Agé maintenant d'environ trente ans, est originaire de Tayanayar, district de Tanjore. Bien qu'il n'appartint pas à une famille de musiciens, il commença dès l'âge de cinq ans à jouer de la flûte. Est considéré comme un artiste tout à fait exceptionnel.

1. Flute/Flûte	Ninnuvina by/par Tyāgarāja	Navarasā-Kāṇadā	Tānpūrā Vln. Mridangā	Columbia GE 6274
Id.	Id. (pt. 2)	Id.	Id.	
2. Flute/Flûte	Rāgam-Tānam	Kāmbhojī	Id.	Columbia GE 6389
Id.	Id. (pt. 2)	Bihāg, Sindhu-Bhairavi	Id.	
3. Flute/Flûte	Evarini by/par Tyāgarāja	Nāda-Chintāmaṇi	Id.	Columbia GE 6505
Id.	Mahudī	Id.	Id.	
4. Flute/Flûte	Rāgam	Kedārā-Gaulā (Tānam)	Id.	Columbia GE 6589
Id.	Id. (pt. 2)	(Pallavi)	Id.	

MANNARKUDI (K.), SAVITRĪ (Shrīmātī)

One of the very few players of the Gottuvādyam. She is about 30 years old and is considered very talented.

Agée d'environ trente ans. Compte parmi les très rares artistes actuels qui jouent du gottuvādyam. Est considérée comme ayant beaucoup de talent.

1. Gottuvādyam	Aruṇodayam	Kharaharāpriyā	Mridangā	Columbia GE 6540
Id.	Mundu Tamil Malai	Rāgā-mālikā	Id.	

NĀRĀYAṆA IYENGAR (K. S.)

A palace musician of Mysore. Now about 40 years of age.

Musicien du palais de Mysore. Agé d'environ quarante ans.

1. Gottuvādyam	Marulu Konnadhira by/par Ramnād Shrīnivāsā Iyengar	Khamās (Javālī)	Solo	Columbia GE 984
Id.	Nītu Mahimā by/par Muthiah Bhagavatar	Hamsā-nandi	Id.	
2. Gottuvādyam	Shrī Raghukulā Nidhim by/par Ramnād Shrīnivāsā Iyengar	Hussēni	Id.	Columbia GE 985
Id.	Id. (pt. 2)	Id.	Id.	

3. Gottuvādyam	Nee Bhaktibhāgya- sutā by/par Tyāgarājā	Jayā-Manohari	Solo	Columbia VE 41
Id.	Adhi Nīpai by/par Dharmapuri Subbiar	Khamās	Id.	
4. Gottuvādyam	Manasu Svadhīnā by par Tyāgarājā	Shankarābharanam	Id.	Columbia GE 872
Id.	Id. (pt. 2)	Id.	Id.	
5. Gottuvādyam	Paramā pāvanā by/par Ramnād Shrīnivāsā Iyengar	Pūrvī-Kalyāṇī	Id.	Columbia GE 251
Id.	Id. (pt. 2)	Id.	Id.	

NĀRĀYANASWĀMĪ IYER (Pudukottai)

A celebrated violinist at the beginning of the century. He had a remarkable sense of rhythm.

Violoniste célèbre du début du siècle. Avait un sens remarquable du rythme.

1. Violin/Violon	Parimalā Rangapatē	Kāmbhojī (Ālāpā)	Mridangā	H. M. V. P. 67
Id.	Id. (pt. 2)	Id. (Pallavi)	Id.	
2. Violin/Violon	Manasu Karuga by/par Patnam Subramanya Iyer	Hamsa-dhvani	Id.	H. M. V., P 68
Id.	Rammanavé	Nilambarī (Javālī)	Id.	
3. Violin/Violon	Vidumu Saya by/par Tyāgarājā	Kharaharāpriyā	Solo	H. M. V. P 66
Id.	(Pure music/ Musique pure)	Pera	Id.	
4. Violin/Violon	(Pure music/ Musique pure)	Rāgā-Mālikā	Mridangā	H. M. V. K 26
Id.	Id. (pt. 2)	Id.	Id.	
5. Violin/Violon	Ālāpā	Senjuruti	Id.	H. M. V. P 69
Id.	Psalm (Devāram) by/par Sundara- mūrti Nāyanār	Id.	Id.	

RĀDHĀKRISHNAN (T. K.)

A flute player from Madras. He belongs to a family of musicians.

Flûtiste de Madras. Appartient à une famille de musiciens.

1. Flute/Flûte	Nannubrovamani by/par Bhadrāchalā Rāmā Dās	Kalyāṇī	Vln Mridangā	Columbia GE 6258
Id.	Id. (pt. 2)	Id.	Id.	

2. Flute/Flûte	Pālinchutaku	Kāmbhojī	Mridangā	Columbia GE 6410
Id.	Id. (pt. 2)	Id.	Id.	

RĀJAMANIKAM PILLAI

Born in 1898. Learned the violin from Tirukodikaval Rāmaswāmī Iyer, a pupil of the celebrated Tirukodikaval Krishnā Iyer. He is known for the clarity of his style and the perfection of his rāgās.

Né en 1898. Étudia le violon avec Tirukodikaval Rāmaswāmī Iyer. Lui-même élève du célèbre Tirukodikaval Krishnā Iyer. Est connu pour la netteté de son style et la perfection de ses rāgās.

1. Violin/Violon	Inta Kannanan- thamé by/par Tyāgarājā	Bilaharī	Mridangā Vln Id. Ottu Id.	Columbia CA 1365
Id.	Id. (pt. 1)	Id.	Id.	
2. Violin/Violon	Svamiku Sari by/par Tyāgarājā	Begadā	Id.	Broadcast GR 2426
Id.	Id. (pt. 2)	Id.	Id.	

RĀJARATNAM PILLAI (T. N.)

The foremost player of Nāgasvaram, and the musician of the Tiruvadutura Monastery in the Tanjore district. The quality of his style and the delicacy of his playing are considered exceptional.

Le meilleur joueur de nāgasvaram. Musicien du monastère Tiruvadutura, dans le district de Tanjore. La qualité de son style et la douceur de son jeu sont considérées comme exceptionnelles.

1. Nāgasvaram	Ālāpanā (Pure music/ Musique pure)	Toḍī (karnātakā)	Ottu Tavil	Columbia CA 720
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	Yochana Kamala by/par Tyāgarājā Niravadi Sukhadā by/par Tyāgarājā	Darbār Ravi-Chandrikā	Id. Id.	Columbia GA 731
3. Nāgasvaram	(Pallavi)	Toḍī	Id.	Columbia CA 790
Id.	Id. (pt. 2)	Id.	Id.	
4. Nāgasvaram	(Ālāpanā)	Shanmukhāpriyā	Id.	Columbia CA 916
Id.	Vallināyakané by/par Muthiah Bhagavatar	Id.	Id.	

5-8. Nāgasva- ram	Id. (Set I/Série I (pts. 1-10)	Shanmukhāpriyā Id.	Ottu Tavil	Columbia CA 916-20
9. Nāgasvaram	(Ālāpanā)	Natā-Bhairavī	Id.	Columbia CA 1143
Id.	Id. (pt. 2)	Id.	Id.	
10. Nāgasvaram	(Ālāpanā)	Vachaspati	Id.	Columbia CA 1234
Id.	Id. (pt. 2)	Id.	Id.	
11. Nāgasvaram	(Ālāpanā)	Pantu-Varāli	Id.	Columbia CA 1465
12. Nāgasvaram	(Pallavi)	Pantu-Varāli	Id.	Columbia GE 6043
Id.	Id. (pt. 2)	Id.	Id.	
13. Nāgasvaram	(Rāgā-Ālāpanā)	Shubhā-Pantu- varāli	Id.	Columbia GE 6348
Id.	Id. (pt. 2)	Id.	Id.	
14. Nāgasvaram	(Rāgā-Mālikā)	Shubhā-Pantu- varāli (pallavi)	Id.	Columbia GE 6349
Id.	Id. (pt. 2)	Id.	Id.	
15. Nāgasvaram	(Ālāpanā)	Kharaharāpriyā	Id.	Columbia GE 6390
Id.	Id. (pt. 2)	Id.	Id.	
16. Nāgasvaram	Shivā guru parané	Kalyāñi	Id.	Columbia GE 6472
Id.	Id. (pt. 2)	Id.	Id.	

RĀMASWĀMĪ (Sembanarkovi)

One of the great players of the previous generation.

L'un des grands virtuoses de la génération précédente.

1. Nāgasvaram	Nee Namarupamu- laku	Sourashtra	Tavil Ottu	H. M. V. P 1469
Id.	by/par Tyāgarājā Ponnarmeniyané	Shankarābharanam	Id.	

SANJĪVĀ RAO (Palladam)

Born in 1882. He first studied singing and the violin, and then the flute under the great Sarabha Shāstrigal. He is famous for delicacy and intensity of the expression and the quality of his style. He is a Sangītā Kalānidhi of the Music Academy (Madras).

Né en 1882. Étudia d'abord le chant et le violon, puis la flûte avec le grand Sarabha Shastrigal. Est connu pour la délicatesse et l'intensité de son expression et la qualité de son style. Sangītā Kalānidhi de l'Académie de musique de Madras.

1. Flute/Flûte	Chethulara	Bhairavī	Vln Mridangā	Columbia GE 603
	by/par Tyāgarājā			
Id.	Evarani	Devatāmruta- varshāni	Id.	
	by/par Tyāgarājā			

2. Flute/Flûte	Giripai nelā by/par Tyāgarājā Id. (pt. 2)	Sahanā	Vln Mridangā Id.	Columbia GE 966
3. Flute/Flûte	Kshirā Sagarā by/par Tyāgarājā Id. (pt. 2)	Devā-Gandhārī	Id.	Columbia GE 968
4. Flute/Flûte	Enthara by/par Tyāgarājā Nityā Rūpā by/par Tyāgarājā	Hari-Kāmbhojī	Id.	Columbia GE 969
5. Flute/Flûte	Natā Janā by/par Tyāgarājā Kaligiunté by/par Tyāgarājā	Simhendrā- Madhyamam Kiravāṇī	Id. Id.	Columbia GE 970
6. Flute/Flûte	Manasu Svādhinā by/par Tyāgarājā Dhamā Vhibo	Shankarābharanam	Id.	Columbia GE 992
7. Flute/Flûte	Evāri Matā by/par Tyāgarājā	Kāṇaḍā	Id.	Columbia BEX 2 12 in./ 30 cm.
Id.	Id. (pt. 2)	Id.	Id.	
8. Flute/Flûte	Emi Jésité by/par Tyāgarājā Sarasamuladé	Toḍī	Id.	Columbia LBE 38.
Id.		Kāpī (javāli)	Id.	
9. Flute/Flûte			Vln Mridangā Reed-drone/ Hautbois	Columbia LBE 68

SHANKARA SHĀSTRĪ (Emani)

Vīṇā player from the Telugu country.

Joueur de vīṇā de la région télougou.

1. Vīṇā	Pahimam by/par Rāmaswāmī Shīvan	Janā-Ranjani	Mridangā	H. M. V. N 18925
Id.	Id.	Khamās	Id.	
2. Vīṇā	Paramatmudu by/par Tyāgarājā	Vagadishvari	Id.	H. M. V. N 18929
Id.		Bihāg	Id.	

SUBRAHMANYA IYER (Déshamangalam)

Died in 1947, belonged to Cochin State. A celebrated Vīṇā player, and lecturer in music at Anramalai University.

Mort en 1947. Était de l'État de Cochin. Célèbre joueur de vīṇā, il donnait à l'Université d'Annamalai des conférences sur la musique.

1. Vīṇā	Rāgā Alāpanā	Shankarābharanam	Solo	Columbia BA 402
Id.	Svararāgāsudhā by/par Tyāgarājā	Id.	Id.	
2. Vīṇā	Evarani by/par Tyāgarājā	Devatāmruta- varshāni	Id.	Columbia BA 404
Id.	Vīṇārādanā by/par Tyāgarājā	Deva-Gāndhārī	Id.	
3. Vīṇā	Ambānadu by/par Pallavi	Toḍi	Id.	Columbia BA 407
Id.	Gopālā Iyer Id. (pt. 2)	Id.	Id.	

SUBRAHMANYA PILLAI (T. P.)

A popular Nāgasvaram player.

Joueur de nāgasvaram très populaire.

1. Nāgasvaram	(Rāgā-Ālāpanā)	Shanmukhāpriyā	Dholā	H. M. V. N 8979
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	A snake-charming tune/Mélodie de charmeur de ser- pents)	Magudi (a Dhun in Punnagā-Varāli)	Ottu Tavil	H. M. V. N 8982
Id.	Id. (pt. 2)	Id.	Id.	
3. Nāgasvaram	(Pallavi)	Rāgā-Mālikā	Id.	H. M. V. N 8986
Id.	Id. (pt. 2)	Id.	Id.	
4. Nāgasvaram	Manasā Sanchararé by/par Sadāshivā Brahmendrā	Samā	Id.	H. M. V. N 8989
Id.	Shrī Shanmukhā (Pallavi)	Id.	Id.	
5. Nāgasvaram	(Pallavi)	Rāgā-Mālikā	Id.	H. M. V. N 8991
Id.	Id. (pt. 2)	Id.	Id.	
6. Nāgasvaram	Thaparam by/par Pāpanāsham Shivan	Simhendrā- Madhyamam	Id.	H. M. V. N 8993
Id.	Id. (pt. 2)	Id.	Id.	
7. Nāgasvaram	(pt. 1)	Bhīmplās	Dholā	H. M. V. N 18933
Id.	Id. (pt. 2)	Id.	Id.	
8. Nāgasvaram	Manolayam	Manolayam	Id.	H. M. V. N 18941
Id.	(Folk Tune/Mélo- die populaire)	Id.	Id.	

9. Nāgasvaram	Rakshabettaré by/par Tyāgarājā	Bhairavī	Ottu Tavil	H. M. V. N 18945
Id.	Id. (pt. 2)	Id.	Id.	
10. Nāgasvaram	(Rāgā-Alāpanā)	Pūrvī-Kalyāṇī	Dholā	H. M. V. N 18946
Id.	Id. (pt. 2)	Id.	Id.	

SUBRAHMANYA PILLAI & BROTHERS (Thiruvizhimizhalai)

Well-known for his rendering of Tyāgarājā songs on the Nāgasvaram.

Bien connu pour ses interprétations de chants Tyāgarājā sur le nāgasvaram.

1. Nāgasvaram	Svarārāgāsudhā by/par Tyāgarājā	Shankarābharanam	Ottu Tavil	Columbia GE 134
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	Rāmā Nipai by/par Tyāgarājā	Kedāram	Id.	Columbia GE 147
Id.	Hecharikā by/par Tyāgarājā	Yadukulā Kāmbhoji	Id.	
3. Nāgasvaram	Mānasā Shrī Rāmā by/par Tyāgarājā	Esa-Manohari	Id.	Columbia GE 153
Id.	Nijamarmamūlanu by/par Tyāgarājā	Umābharaṇam	Id.	
4. Nāgasvaram	Gitārthamu by/par Tyāgarājā	Suratī	Id.	Columbia GE 232
5. Nāgasvaram	Kripājūchutaku by/par Tyāgarājā	Chhāyā-Tarangini	Id.	Columbia GE 713
Id.	Palukavemina by/par Tyāgarājā	Pūrṇa-Chandrikā	Id.	

SWAMINATHA PILLAI (Tiruppamburam, T. N.)

Born in 1898 of a family of musicians. He plays the bamboo flute in the traditional South Indian style. He was for some years the head of the Music Department of Annamalai University. He is now teaching in the Central College of Karnāṭakā Music in Madras.

Né en 1898 d'une famille de musiciens. Il joue de la flûte de bambou dans le style traditionnel de l'Inde méridionale. A été pendant quelques années à la tête du Département de la musique à l'Université d'Annamalai. Enseigne maintenant au Collège central de musique du Kanara, à Madras.

1. Flute/Flûte	Ambāparadévaté by/par Krishnas- wamiah	Rudrā-Priyā	Vln Mridangā	Columbia GE 1389
Id.	Id. (pt. 2)	Id.	Id.	
2. Flute/Flûte	Vagaladi	Bihāg (javāli)	Id.	Columbia GE 6008
Id.	Ini Yenna pécchu	Sahānā (padam)	Id.	

VEENAI DHANAM (1867-1938)

The foremost Viṇā player of her time. The available recordings were made when she was already very old. She had an immense repertoire. Many of the best musicians of the present day are her disciples.

Artiste qui en son temps jouait le mieux du viṇā. Ceux de ses disques qu'on peut se procurer ont été enregistrés alors qu'elle était déjà très âgée. Avait un immense répertoire. Un grand nombre des meilleurs musiciens actuels sont ses disciples.

1. Viṇā	Rāgā-Mālikā (Pure music/Musique pure)	Natā-Gaulā Ārabi Shrī-Varāli	Solo	Columbia GE 980
Id.	Id. (pt. 2)	Id. (tānam)	Id.	
2. Viṇā	Shrī Raghavarā by/par Tyāgarājā	Bhairavī	Id.	Columbia GE 981
Id.	Nārīmaṇi	Khamās (javāli)	Id.	
3. Viṇā	Brova Bāramā by/par Tyāgarājā	Bahudari	Id.	Columbia GE 982
Id.	Nijamaramamulanu	Umābharana	Id.	
4. Viṇā	Nenarunchinaunu by/par Tyāgarājā	Mālavī	Id.	Columbia GE 983
Id.	Rāmani Samānā by/par Tyāgarājā	Karaharāpriyā	Id.	
5. Viṇā	Varnam by/par Veṇu Gopāl Dās	Begadā	Id.	Columbia GE 240
Id.	Id. (pt. 2)	Id.	Id.	
6. Viṇā	Padam	Mohanam		Columbia GE 405
7. Viṇā	Mahimai Theliyā by/par Anāi-Ayyā	Shankarābharaṇam	Id.	Columbia GE 841
Id.	Kulam Tarum	Kāpī	Id.	
8. Viṇā	Himadri Sutē by/par Shyāmā Shāstri	Kalyāṇī	Id.	Columbia GE 913
Id.	Nannubrova Lalitā by/par Shyāmā Shāstri	Parāj	Id.	
9. Viṇā	Shrī Nārādānnādā by/par Tyāgarājā	Kānnaḍā	Id.	Columbia GE 576

VENKATASWAMĪ NAIDU (Dwaram)

Born in 1893. He learned the violin from his elder brother. He is now professor at the Maharaja's College of Music, Vizianagram.

His brilliant improvisations show a definite influence of Northern Indian music.

Né en 1893. Étudia le violon sous la direction de son frère aîné. Est maintenant professeur au Collège de musique du Maharaja, à Vizianagram.

Ses brillantes improvisations sont nettement marquées par l'influence de la musique de l'Inde septentrionale.

1. Violin/Violon	Tānam (Pure music/Musique pure)	Kalyāṇī	Mridangā	H. M. V. N 8970
Id.	Id. (pt. 2)	Id.	Id.	
2. Violin/Violon	Pallavi (Pure music/Musique pure)	Rāgā-Mālikā	Id.	H. M. V. N 8971
Id.	Id. (pt. 2)	Id.	Id.	

CHAPTER II VOCAL MUSIC

CHAPITRE II MUSIQUE VOCALE

ANANTALAKSHMĪ SATHA GOPAN

Now about 20 years of age.

Musicien. Agé d'environ vingt ans.

Title, Language, Composer Titre, idiome, auteur	Rāgā (mode) and style Rāgā (mode) et style	Accompaniment Accompagnement	
1. Sārasā suvādanā (<i>Sanskrit</i>) by/par Svati Tirunal	Kalyāṇī	Vln Mridangā	H. M. V. N 18308
2. Mandaradharā (<i>Sanskrit</i>) by/par Svātī Tirunal	Toḍi	Id.	H. M. V. N 18375
Shankarā Shri (<i>Sanskrit</i>) by/par Svātī Tirunal	Hamsā-Nandi	Id.	
3. Upacharamu (<i>Telugu</i>) by/par Tyāgarājā	Bhairavi	Id.	H. M. V. N 28576
Id. (pt. 2)	Id.	Id.	

BĀLĀSUBRAHMANYAM (G. N.)

Born in 1910 in Gudalur (Tanjore district). From childhood he showed great interest in music. He never studied regularly with any teacher but nevertheless secured a leading position among classical vocalists.

Né en 1910 à Gudulur (district de Tanjore). Témoigna dès l'enfance d'un grand intérêt pour la musique. Sans avoir jamais étudié de façon régulière avec un professeur, il réussit cependant à s'assurer une place importante parmi les chanteurs classiques.

1. Vāsudēvayani (<i>Telugu</i>) by/par Tyāgarājā	Kalyāṇī	Vln Mridangā	H. M. V. HT 123 12 in./30 cm.
Id. (pt. 2)	Id.	Id.	
2. Nalla shakunam (<i>Tamil</i>) by/par Vēdanāyakam Pillai	Shanmukhāpriyā	Id.	H. M. V. HT 124 12 in./30 cm.
Karunālayā nidhiyé (<i>Tamil</i>) by/par Vēdanāyakam Pillai	Hindolā	Id.	

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|---|---|--------------------------------|-------------------------------------|
| 3. Himā-giri tanayé
(<i>Sanskrit</i>)
by/par Muthiah
Bhagavatar
Rādhā Saméā (<i>Sanskrit</i>)
by/par Muthiah
Bhagavatar | Shuddhā-Dhanyāsi

Mishrā-Yamanā | Vln
Mridangā

Id. | H. M. V.
HT 125
12 in./30 cm. |
| 4. Prémaiyil (<i>Tamil</i>)

Manā Mohanā (<i>Tamil</i>) | (Light music/
Musique légère)
Id. | Id.

Id. | H. M. V.
N 18098 |

BANGALORE THAYĪ

- | | | | |
|---|------------------------------|------------------------|--------------------|
| 1. Darini Télusu (<i>Telugu</i>)
by/par Tyāgarājā
Sujanā Jivanā (<i>Telugu</i>)
by/par Tyāgarājā | Shuddhā-Sāverī

Khamās | Vln
Mridangā
Id. | H. M. V.
P 5259 |
|---|------------------------------|------------------------|--------------------|

CHELLAMMAL (Shrīmatī)

- | | | | |
|--|-------------|-----------------|------------------|
| 1. Shyāmalā daṇḍakā
(<i>Sanskrit</i>) | Rāgā-Mālikā | Vln
Mridangā | Twin
FT 16056 |
|--|-------------|-----------------|------------------|

COIMBATORE THAYĪ

Died thirty years ago, came from Bangalore. She had great teachers. Her songs are still remembered. She recorded a number of traditional religious songs. Unfortunately, all her records have been destroyed.

Morte il y a trente ans. Était originaire de Bangalore. Eut des professeurs éminents. Ses chansons sont encore présentes à toutes les mémoires. A enregistré un grand nombre de chants religieux traditionnels. Malheureusement ses disques ont tous été détruits.

- | | | | |
|---|------------------------|------------------------|--------------------|
| 1. Kshirā Sāgarā (<i>Telugu</i>)
by/par Tyāgarājā
Id. (pt. 2) | Devā-Gāndhārī
Id. | Vln
Mridangā
Id. | H. M. V.
P 1208 |
| 2. Evarani (<i>Telugu</i>)
by/par Tyāgarājā
Id. (pt. 2) | Nādā-Chintāmaṇi
Id. | Id.
Id. | H. M. V.
P 1211 |
| 3. Rāmā Baṇā (<i>Telugu</i>)
by/par Tyāgarājā
Id. (pt. 2) | Sāverī
Id. | Id.
Id. | H. M. V.
P 1214 |

4. Jayā Jayā Gokulā Bālā (<i>Telugu</i>) by/par Nārāyaṇā Tīrthā Id. (pt. 2)	Bhairavī-Atanā- Kāmbhojī- Kalyāṇī-Suratī. Id.	Vln Mridangā Id.	H. M. V. P 1217
5. Shriramā Jayārāmā (<i>Telugu</i>) by/par Tyāgarājā Nī Madi Sallaga (<i>Telugu</i>) by/par Bhūtamayyā	Yadukulā- Kāmbhojī Ānandā-Bhairavi	Id. Id.	H. M. V. P 1815
6. Aruṇā Jothi (<i>Tamil</i>) by/par Rāmalingā Swāmigal Kallarkum (<i>Tamil</i>) by/par Rāmalinga Swāmigal	Pantu-Varāli “Arulpā” (Sacred music/ Musique sacrée) Yadukulā- Kāmbhojī “Tevaram” (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1222
7. Varuhalāmo (<i>Tamil</i>) from/de Nandar Charitram Song drama of/Drame lyrique de Gopālākrish- nā Bhārati Vin Padaitha (<i>Tamil</i>) by/par Rāmalingā Swāmigal	Manji (Sacred music/ Musique sacrée) Rāgā-Mālikā “Arulpā” (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1223
8. Nan Paḍum Pāḍu (<i>Tamil</i>) Id. (pt. 2)	Kāmbhojī “Arulpā” (Sacred music/ Musique sacrée) Id.	Id. Id.	H. M. V. P 1236
9. Ennariya Piravi Thanin (<i>Tamil</i>) Id.	Sāvēri “Arulpā” (Sacred music/ Musique sacrée) Madhyamāvati “Arulpā” (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1237
10. Vāzhayadi Vāzhayēna (<i>Tamil</i>) Sankanidhi Padumainidi (<i>Tamil</i>)	Nādānamakriyā “Arulpā” (Sacred music/ Musique sacrée) Hari-Kāmbhojī “Arulpā” (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1224

11. Kāhamānadu Kodi (<i>Tamil</i>)	Bhairavī "Tevaram" (Sacred music/ Musique sacrée)	Vln Mridangā	H. M. V. P 1226
Id.	Begadā "Tevaram" (Sacred music/ Musique sacrée)	Id.	
12. Mātru Patranekku (<i>Tamil</i>)	Toḍī (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1812
from/de Devaram-Psalms	Surati	Id.	
Mātrariyada (<i>Tamil</i>)	"Arulpa" (Sacred music/ Musique sacrée)		
13. Yethanai Vidangal (<i>Tamil</i>)	Nādanāmakriyā (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1818
Appa ni Ammai ni (<i>Tamil</i>)	Hari-Kāmbhojī (Sacred music/ Musique sacrée)	Id.	
14. Padi yundu Nidhi Yundu (<i>Tamil</i>)	Toḍī and/et Kān- naḍā (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1844
Angai Kodu (<i>Tamil</i>)	Kalyāṇī (Sacred music/ Musique sacrée)	Id.	
15. Maruva Oru (<i>Tamil</i>)	Kalyāṇī "Padam" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 3476
Yennilum Aval Yenna (<i>Tamil</i>)	Begadā "Padam" (Sacred music/ Musique sacrée)	Id.	
16. Santathamū Vedamuzi (<i>Tamil</i>)	Bhairavī (Sacred music/ Musique sacrée)	Id.	H. M. V. P 3563
Andamudi Thannilo (<i>Tamil</i>)	Toḍī (Sacred music/ Musique sacrée)	Id.	

DANDAPĀNI DESIGAR (M. M.)

A cinema actor, and singer of devotional and popular music.

Artiste de cinéma et chanteur de chants spirituels et de musique populaire.

- | | | | |
|---|----------------------------------|------------------------|---------------------|
| 1. Solluvadu
(<i>Tamil</i>)
Kandathundo Solluveer
(<i>Tamil</i>) | Virutham
(Modern/
Moderne) | Vln
Mridangā
Id. | H. M. V.
N 18397 |
| 2. Aiyirandu (<i>Tamil</i>)
by/par Pattinathar
Vattililum (<i>Tamil</i>)
by/par Pattinathar | Rāgā-Mālikā
Id. | Vln
Id. | H. M. V.
N 18165 |
| 3. Vazhi maraithirukkudu
(<i>Tamil</i>)
by/par Gopālākrishnā
Bhārati
Aiyēh Metha Kadinam
(<i>Tamil</i>)
by/par Gopālākrishnā
Bhārati | Toḍi
Rāgā-Mālikā | Orch.
Id. | H. M. V.
N 18197 |

GOPĀLĀKRISHNĀ IYER (T. S.)

A young musician, and disciple of Sagaram.
Jeune musicien, disciple de Sagaram.

- | | | | |
|--|------------------|-----------------|---------------------|
| 1. Sundarēshvaruni (<i>Telugu</i>)
by/par Tyāgarājā | Shankarābharanam | Vln
Mridangā | H. M. V.
N 28523 |
|--|------------------|-----------------|---------------------|

KAMALĀ KRISHNAMURTHY

Aged about 30. Daughter of a professor of mathematics, himself a known vocalist.
Agée d'environ trente ans. Fille d'un professeur de mathématiques, lui-même chanteur réputé.

- | | | | |
|--|-------------------|------------------------|---------------------|
| 1. Padmanābhā Pahi (<i>Sanskrit</i>)
by/par Svāti Tirunal
Kannan Mani Vannan
(<i>Tamil</i>) | Hindolā
Sahanā | Vln
Mridangā
Id. | Columbia
GE 6388 |
|--|-------------------|------------------------|---------------------|

KANNAMMA (S. K.)

- | | | | |
|--|-------------------|--------------|---------------------|
| 1. Shringarinchukoni
(<i>Telegu</i>)
Opening song of the song
drama/Air du début du
drame lyrique <i>Naukā</i>
<i>Charitram</i>
by/par Tyāgarājā
Odanu Jaripé (<i>Telugu</i>)
by/par Tyāgarājā | Surati
Sārangā | Orch.
Id. | H. M. V.
N 28572 |
|--|-------------------|--------------|---------------------|

KITTAPPÄ (S. G.)

Was mainly an actress but had a beautiful voice. She made a number of good records.

Était surtout une actrice, mais avait aussi une belle voix. A enregistré quantité de bons disques.

1. Dasarathä Rājā kumārā (<i>Telugu</i>)	(Folk song/Mé- die populaire)	Vln Mridangā Harmonium Id.	Columbia GE 959
Dévasurakulathoré (<i>Telugu</i>)			
2. Mahādevā Parashivā (<i>Tamil</i>)	Shubhā-Pantu- varālī		Columbia GE 961
Gopikal Konchum	Id.	Id.	
3. Nibhājanaganā (<i>Telugu</i>) by/par Muthiah Bhagāvatar	Kāmbhoji	Id.	Columbia GE 962
Rāgāsudhārasā (<i>Telugu</i>) by/par Tyāgarājā	Andolikā	Id.	
4. Kodaiyilē Elaippatri (<i>Tamil</i>)	Rāgā-Mālikā	Id.	Columbia GE 963
by/par Rāmalinga Swāmīgal			
Id. (pt. 2)	Id.	Id.	
5. Evarani (<i>Telugu</i>) by/par Tyāgarājā	Nādā-Chintāmaṇī	Id. Id.	Columbia GE 978
6. Elloriyum pola (<i>Tamil</i>) An old Dance Song/Un vieil air de danse	Shuddhā-Sāverī	Id.	Columbia GE 979
Anroru Nal (<i>Tamil</i>)	Virutham	Id.	
7. Gītārthamu (<i>Telugu</i>) by/par Tyāgarājā	Surati	Id.	Columbia LBE 14
8. Madiyilla Murka (<i>Tamil</i>)	Kānnaḍā	Id.	Columbia LBE 31
9. Ammaravamma (<i>Telugu</i>) by/par Tyāgarājā	Kalyāṇī	Id.	Columbia LBE 53

KRISHNĀ IYER (V. V.), Mayāvaram

Now aged about 40. Studied with Simijhi Sundaram Iyer, and later with Mahārājāpuram Vishvanāthā Iyer. He is a notable music teacher now on the staff of the Central College of Karnāṭaka Music, Madras.

Agé d'environ quarante ans. A travaillé avec Simijhi Sundaram Iyer et plus tard avec Mahārājāpuram Vishvanāthā Iyer. Très connu actuellement comme professeur de musique au Collège central de musique du Kanāra à Madras.

- | | | | |
|---|---|------------------------|---------------------|
| 1. Ulagavzhvilam (<i>Tamil</i>)
by/par Pāpanāsham Shivan
Thillai Veliyile (<i>Tamil</i>)
by/par Gopālākṛishṇā
Bhārati | Atanā
Rāgā-Mālikā
(from/de Nandanar
Charitram) | Vln
Mridangā
Id. | H. M. V.
N 18332 |
| 2. Srojanābha (<i>Sanskrit</i>)
by/par Svātī Tirunal
Vandē Sadā (<i>Sanskrit</i>)
by/par Svātī Tirunal | Chakravākam
Navarasa-Kāṇṇaḍā | Id.
Id. | H. M. V.
N 28040 |

VIDHĀRAMĀ KRISHNAPPA

- | | | | |
|-------------------------------------|--|----------|--------------------|
| 1. Dharmā Patni (<i>Canarese</i>) | Rāgā-Mālikā
(Kalyāṇī-
Shankarābharanam-
Kāmbhojī-Toḍī-
Sahānā-
Ānandā-Bhairavī) | Mridangā | H. M. V.
P 1527 |
|-------------------------------------|--|----------|--------------------|

KUMARĪ LAKSHMI

A young artist.

Jeune artiste.

- | | | | |
|--|--------------------------------|----------------------------------|---------------------|
| 1. Nībhajana gāṇā
(<i>Telugu</i>)
by/par Tyāgarājā
Vararāgalayā (<i>Telugu</i>)
by/par Tyāgarājā | Nāyaki
Chenchu-
Kāmbhojī | Vln
Mridangā
Ghatam
Id. | H. M. V.
N 28559 |
|--|--------------------------------|----------------------------------|---------------------|

KUMBAKONAM BROTHERS

Two young musicians.

Deux jeunes musiciens.

- | | | | |
|---|------------------------------|------------------------|---------------------|
| 1. Kannan Vadivai
(<i>Tamil</i>)
Innamum Tamatamen
(<i>Tamil</i>)
by/par Védānāyakam Pillai | Rāgā-Mālikā
Deva-Manohari | Vln
Mridangā
Id. | Columbia
GE 6375 |
| 2. Ānandā Tandavam
(<i>Tamil</i>)
Id. (pt. 2) | Ārabi
Id. | Id.
Id. | Columbia
GE 6537 |

LAKSHMĪ NĀRĀYANĀ IYER, Tanjore

A good singer with a powerful voice.

Bon chanteur à la voix puissante.

- | | | | |
|---|------------------------------|------------------------|--------------------|
| 1. Emaniné (<i>Telugu</i>)
by/par Subbaraya Shāstri
Erā nāpai
(Varnam) (<i>Telugu</i>)
by/par Ramnād Shrinivāsā
Iyengar. | Mukhārī

Toḍi | Vln
Mridangā
Id. | Twin
FT 6450 |
| 2. Paralokā bhayā (<i>Telugu</i>)
by/par Tyāgarājā
Paramukhā melara
(<i>Telugu</i>)
by/par Tyāgarājā | Mandari

Surati | Id.

Id. | Twin
FT 6451 |
| 3. Narasimhadevarā
(<i>Kanarese</i>)
Rāmanāmā bhajāsi
(<i>Kanarese</i>) | Bihāg

Kānnaḍā | Id.

Id. | Twin
FT 6453 |
| 4. Thiruchiragiriyan
(<i>Tamil</i>)
Ettai Kandu (<i>Tamil</i>)
An old dance song/
Un vieil air de danse | Jinjhoti

Khamās | Id.

Id. | Twin
FT 6477 |
| 5. Entuku Dayāradu
(<i>Telugu</i>)
by/par Tyāgarājā | Toḍi | Id. | Twin
FT 6516 |
| 6. Karuṇā Samudrā (<i>Telugu</i>)
by/par Tyāgarājā
Sitāmmā (<i>Telugu</i>)
by/par Tyāgarājā | Devā-Gāndhārī

Vasantā | Id.

Id. | H. M. V.
N 8640 |

LALITĀ VENKATARAMAN

Sings and accompanies herself on the Vīṇā.

Chante en s'accompagnant elle-même sur la vīṇā.

- | | | | |
|---|--|------------------------|---------------------|
| 1. Harati Kai Konuma
(<i>Telugu</i>)
Krishnā momu | | Vln
Mridangā
Id. | Columbia
CA 1185 |
|---|--|------------------------|---------------------|

MAṆI IYER, Madurā

One of the very prominent senior vocalists, with a style of his own. Tends towards modern music.

Un des plus grands virtuoses du chant, au style tout à fait personnel. A des dispositions marquées pour la musique moderne.

1. Shrī Raghukulā (<i>Telugu</i>) by/par Tyāgarājā Anurāgamu (<i>Telugu</i>) by/par Tyāgarājā	Hamsā-Nandi Sarasvatī	Vln Mridangā Id.	Columbia GE 632
2-3. Rāgam, Tānam, Pallavi (<i>Sanskrit</i>)	Kalyāṇī	Id.	Columbia GE 634 et 635
4. Ethanai vidangal (<i>Tamīl</i>)	Rāgā-Mālikā	Id.	Columbia GE 636
5. Emijeyutu (<i>Telugu</i>) Niraimadi (<i>Tamīl</i>) by/par Aruṇāgiri Nāthar	Parās (javāli) Hamsā-Nandi	Id. Id.	Columbia GE 637
6. Tāyē Ezhaipal (<i>Tamīl</i>) by/par Pāpanāsham Shivan	Bhairavī	Id.	Columbia GE 694
7. Darini Telusu konti (<i>Telugu</i>) by/par Tyāgarājā	Shuddhā-Sāvēri	Id.	Columbia GE 805
8. Orajoo bu (<i>Telugu</i>) by/par Tyāgarājā Dunmārgā (<i>Telugu</i>) by/par Tyāgarājā	Kānnaḍā-Gaulā Ranjani	Id. Id.	Columbia GE 6080
9. Kanakkankodi (<i>Tamīl</i>) by/par Pāpanāsham Shivan Id. (pt. 2)	Kāmbhojī Id.	Id. Id.	Columbia GE 6090
10. Parimalā Rangapatē (<i>Tamīl</i>) Id. (pt. 2)	Kāmbhojī (pallavi) Id.	Id. Id.	Columbia GE 6170
11. Telisi Rāmā (<i>Telugu</i>) by/par Tyāgarājā Nāda Tanumanisham (<i>Sanskrit</i>) by/par Tyāgarājā	Pūrnā-Chandrikā Chittāranjani	Id. Id.	Columbia GE 6347
12. Saravanabava (<i>Telugu</i>) Id.	(Rāgā-Tānam) (Pallavi)	Id. Id.	Columbia GE 6462

MARIAPPA SWĀMĪGAL

A contemporary song composer who mainly sings devotional songs.

Compositeur contemporain qui interprète surtout des chants spirituels.

1. Mamadurapuri (<i>Tamil</i>) Vadivelum (<i>Tamil</i>)	Bāgēshvarī Toḍi	Vln Mridangā Id.	H. M. V. N 28066
2. Nanennum Akandai (<i>Tamil</i>) Adavareer (<i>Tamil</i>)	Karnātakā Bihāg	Id. Id.	H. M. V. N 28080

NĀGARATNAM (Bangalore)

Was a celebrated classical singer. She built the first shrine to the memory of Tyāgarājā.

Est une célèbre chanteuse classique. A érigé le premier sanctuaire à la mémoire de Tyāgarājā.

1. Nityā Kalyānī Id. (pt. 2)	Rāgā-Mālikā Id.	Vln Mridangā Id.	H. M. V. P 50
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PARTHASARATHY (S. V.)

Now about 25 years of age. Studied music in Annamalai University.

Agé d'environ vingt-cinq ans. A étudié la musique à l'Université d'Annamalai.

1. Mundu venuka (<i>Telugu</i>) by/par Tyāgarājā	Darbār	Vln Mridangā	Columbia GE 6305
2. Unnaiallal (<i>Tamil</i>) by/par Kotishvarā Iyer	Simhendrā- Madhyamā	Id.	Columbia GE 6326
3. Tatvamariya Tarama (<i>Tamil</i>) by/par Pāpanāsham Shivan	Ritigoulā	Id.	Columbia GE 6380
4. Neeze mana magizh (<i>Tamil</i>)	Kalyānī	Id.	Columbia GE 6517

PATTAMMAL (D. K.)

One of the outstanding vocalists of South India. She studied with several great teachers. Her voice is beautiful.

Une des principales cantatrices de l'Inde méridionale, à la voix magnifique. A étudié avec plusieurs professeurs éminents.

1. Manasā Guru Guha (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar	Ānandā-Bhairavī	Vln Mridangā	Columbia GE 871
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2. Inthaparamukam (<i>Tamil</i>) Ninaippathappothu (<i>Tamil</i>) by/par Védānāyakam Pillai		Vln Mridangā Id.	Columbia GE 6161
3. Bhajā ré Gopalām (<i>Sanskrit</i>) by/par Sadāshivā Brahmendrā Mamava Pattābhirāmā (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar	Hindolā Manirangu	Id. Id.	Columbia GE 6173
4. Enta Nerchina (<i>Telugu</i>) by/par Tyāgarājā Kopametulā (<i>Telugu</i>)	Shuddhā- Dhanyāsi Id.	Id. Id.	Columbia GE 6203
5. Thookkiya Thiruvadi (<i>Tamil</i>) Id. (pt. 2)	Shankarābharanam Id.	Id. Id.	Columbia GE 6212
6. Chitham Eppadiyo (<i>Tamil</i>) Innamum Dayavu (<i>Tamil</i>)	Nādanāmakriyā Ritigoulā	Id. Id.	Columbia GE 6240
7. Yaro Ivar Yaro (<i>Tamil</i>) by/par Arunāchalā Kavi Id. (pt. 2)	Bhairavī Id.	Id. Id.	Columbia GE 6250
8. Eppadipadinero (<i>Tamil</i>) by/par Sudhānandā Bhārati Id. (pt. 2)	Karnātakā Devā-Gāndhārī Id.	Id. Id.	Columbia GE 6297
9. Velan Varuvaradi (<i>Tamil</i>) Id. (pt. 2)	Rāgā-Mālikā Id.	Id. Id.	Columbia GE 6379

RĀDHĀ & JAYALAKSHMĪ

Two young sisters, pupils of G. N. Bālāsubramanyam.

Deux jeunes sœurs, élèves de G. N. Bālāsubramanyam.

1. Vināyakā (<i>Telegu</i>) by/par Veenai Kuppia Rāmaneeve (<i>Telugu</i>) by/par Tyāgarājā	Hamsādhvani Nārāyaṇi	Vln Mridangā Id.	H. M. V. N 18839
2. Tamasamen Swāmī (<i>Tamil</i>) by/par Pāpanāsham Shivan Id. (pt. 2)	Toḍī Id.	Id. Id.	H. M. V. N 28021

3. Chalamelara (<i>Telugu</i>) by/par Tyāgarājā Rāmābhirāmā (<i>Telugu</i>) by/par Tyāgarājā	Margā-Hindolā Darbār	Vln Mridangā Id.	H. M. V. N 28517
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RĀJAGOPĀLĀ SHARMĀ (T.), Turaiyur

A well-known teacher of music. Now adviser to a recording company.

Professeur de musique réputé. Aujourd'hui conseiller d'une maison d'édition de disques.

1. Vinatāsūtā (<i>Telugu</i>) by/par Tyāgarājā	Hari-Kāmbhojī	Vln Mridangā	H. M. V. HT 105 12 in./30 cm
Pakkalanilabadi (<i>Telugu</i>) by/par Tyāgarājā	Karaharāpriyā	Id.	
2. Ālāpanā	Kāmbhojī	Id.	H. M. V. HT 106 12 in./30 cm
Evaruva (<i>Telugu</i>) by/par Tyāgarājā	Mohanam	Id.	
3. Thilai Isanai (Pallavi) (<i>Tamil</i>)	Kāmbhojī	Id.	H. M. V. HT 107 12 in./30 cm
4. Sarasamuladedenthuku (<i>Telugu</i>)	Kāpī (javāli)	Id.	H. M. V. HT 108 12 in./30 cm
Tillānā (<i>Telugu</i>)		Id.	
5. Edutanilachite (<i>Telugu</i>) by/par Tyāgarājā	Shankarābharanam	Id.	H. M. V. HT 110 12 in./30 cm
6. Unnaipole (<i>Tamil</i>)	Kāmbhojī	Id.	Columbia GE 6081
7. Undukuladaiva (<i>Tamil</i>) by/par Pāpanāsham Shivan	Toḍi	Id.	Columbia GE 6144
8. Velaiyarindu (<i>Tamil</i>) Id. (pt. 2)	Kalyāṇi Id.	Id. Id.	Columbia GE 6224
9. Maravavaram (<i>Tamil</i>) Id. (pt. 2)	Mohanam Id.	Id. Id.	Columbia GE 6262
10. Rāmābhirāmā (<i>Telugu</i>) by/par Tyāgarājā	Dhanyāsī	Id.	Columbia GE 6316
11. Sabhāpatikku (<i>Tamil</i>) by/par Gopālākriśhnā Bhārati	Abhogi	Id.	Columbia GE 6317

12. Thiruvadi Nambi	Kedārā-Gaulā	Vln	Columbia
Id. (pt. 2)	Id.	Mridangā	GE 6369
		Id.	

RĀJĀ IYENGAR (B. S.)

Now about 45 years of age. Lives in Bangalore. He studied music in Mysore and sings in the Mysorian style.

Agé de quarante-cinq ans. Vit à Bangalore. Chante dans le style propre à Mysore, où il a étudié la musique.

1. Kshirā Sāgarā Sayana (Telugu) by/par Tyāgarājā Id. (pt. 2)	Devā-Gandhari Id.	Vln Mridangā Harmonium Id.	Columbia CA 530
2. Jagadoddharanā (Kanarese) by/par Purandarā Dās Id. (pt. 2)		Id. Id.	Columbia CA 531
3. Nagamomu ganélémi (Telugu) by/par Tyāgarājā Hari bhajānamé	Abéri Samā	Id. Id.	Columbia CA 557
4. Brochevarevarura (Telugu) Id. (pt. 2)		Id. Id.	Columbia CA 715
5. Kandu Kandu (Kanarese) Id. (pt. 2)		Id. Id.	Columbia CA 787
6. Koniyaḍa Tarama Nimāhimā (Telugu) by/par Dakshinā Shastri Rāma ninné (Telugu) by/par Tyāgarājā	Vakulābharanam Husséni	Id. Id.	Columbia CA 953
7. He Gopālakā (Sanskrit) from/de Krishnā Karnāmrītā	Rāgā-Mālikā	Id.	Columbia CA 1050
8. Atharitharul (Tamil) Harimathava (Tamil)		Id. Id.	Columbia CA 1168
9. Durgā Devi (Kanarese) by/par Muthiah Bhagavata Nārāyaṇā thē Namō (Kanarese)	Navarasa Kāṇṇaḍā	Id. Id.	Columbia CA 1214

10. Palukavade mira (<i>Telugu</i>) by/par Vasudēvācharyā Parakelanaiya (<i>Telugu</i>) by/par Vasudēvācharyā	Devā-Manohari Samā	Vln Mridangā Harmonium Id.	Columbia CA 1273
11. Shrīmadadi Tyāgarājā (<i>Sanskrit</i>) by/par Vasudēvācharyā Id. (pt. 2)	Rāgā-Mālikā Id.	Id. Id.	Columbia CA 1444
12. Nanu Brochuta (<i>Telugu</i>) Shrī Chamundēshvari (<i>Telugu</i>)		Id. Id.	Columbia GE 6256

RĀJAM PUSHPAVANAM

Daughter of a celebrated singer. She now rarely performs in public.

Fille d'un chanteur célèbre. Ne chante plus que rarement en public.

1. Toli Janma (<i>Telugu</i>) by/par Tyāgarājā Manasa Sanchāra ré (<i>Sanskrit</i>) by/par Sadāshivā Brahmendrā	Bilahari Samā	Vln Mridangā Id.	Columbia GE 802
2. Akshayā Lingā (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar Id. (pt. 2)	Shankarābharanam Id.	Id. Id.	Columbia GE 818
3. Kaivaldalagathu (<i>Tamil</i>) Id. (pt. 2)	Hamsadhvani Id.	Id. Id.	Columbia GE 6434

RĀMANĀRĀYAṆĀ IYER (S.), Kalakad

Now about 35 years of age. Has recently gained recognition as a classical singer.

Agé d'environ trente-cinq ans. Est récemment arrivé à la renommée comme chanteur classique.

1. Ganamuda Panam (<i>Tamil</i>) by/par Kotishvarā Iyer	Jyoti-Svarūpinī	Vln Mridangā	H. M. V. N 18297
2. Nādānusandanā (<i>Tamil</i>) by/par Kotishvarā Iyer Id. (pt. 2)	Vāgadhishvari Id.	Id. Id.	H. M. V. N 18341

RĀMANUJĀ IYENGAR, Ariyakudi

Born in 1890. He is a disciple of Ramnād Shrīnivāsā Jyengar and has for three decades been the leading exponent of South Indian vocal music. He was given the title of "Sangītā Kalānidhi" (Receptacle of the Art of Song) by the Madras Music Academy in 1939. He is the best representative of the traditional style of South Indian Music.

Né en 1890. Disciple de Ramnad Shrīnivāsā Jyengar, est depuis une trentaine d'années le chanteur de plus réputé de l'Inde méridionale. A reçu en 1939 de l'Académie de musique de Madras le titre de « Sangītā Kalānidhi » (Tabernacle de l'art du chant). Le meilleur représentant du style traditionnel de l'Inde méridionale.

- | | | | |
|---|---|------------------------|-------------------|
| 1. Evari Matā (<i>Telugu</i>)
by/par Tyāgarājā
Id. (pt. 2) | Kāmbhojī
Id. | Vln
Mridangā
Id. | Columbia
A 106 |
| 2. Hakalalla (<i>Telugu</i>)
by/par Tyāgarājā
Anupamaḡaṇam budhi
(<i>Telugu</i>)
by/par Tyāgarājā | Madhyamadi
Atanā | Id.
Id. | Columbia
A 114 |
| 3. Rāmā Ninne (<i>Telugu</i>)
by/par Tyāgarājā
Rāmā Neeyeda (<i>Telugu</i>)
by/par Tyāgarājā | Hussēni
Karaharāpriyā | Id.
Id. | Columbia
A 116 |
| 4. Avananri Oranuvum
(<i>Tamīl</i>)
by/par Thayumanvar
Id. (pt. 2) | Hamir and/et
Sahānā
Dhanyāsī and/et
Sāvērī | Vln
Id. | Columbia
A 119 |
| 5. Paramā Pavanā Ramā
(<i>Telugu</i>)
by/par Ramnād Shrīnivāsā
Iyengar
Kummaravaniki (<i>Telugu</i>)
by/par Ramnād Shrīnivāsā
Iyengar | Pūrvī-Kalyānī
Khamās (javāli) | Vln
Mridangā
Id. | Columbia
A 124 |
| 6. Vaishnavā Janatho
(<i>Hindī</i>)
Id. (pt. 2) | Sindhu-Bhairavī
(N.I/I.N.)
Rāga-Ālāpanā
(N.I/I.N.) | Id.
Id. | Columbia
A 126 |
| 7. Dinamanī Vamshā
(<i>Telugu</i>)
by/par Tyāgarājā
Elavataram (<i>Telugu</i>)
by/par Tyāgarājā | Hari-Kāmbhojī
Mukhārī | Id.
Id. | Columbia
A 128 |

8. Ninnu Jusi (<i>Telugu</i>) by/par Patnam Subrahmanya Iyer Nee Padamulē gatiyanē (<i>Telugu</i>) by/par Patnam Subrahmanya Iyer	Sourashtrā Navarasā-Kānnaḍā	Vln Mridangā Id.	Columbia A 129
9. Nee Kelana (<i>Telugu</i>) by/par Ramnād Shrīnivāsā Iyengar Samajavaradā (<i>Telugu</i>) by/par Ramnād Shrīnivāsā Iyengar	Devā-Manohari Shuddhā-Sāvērī	Id. Id.	Columbia A 130
10. Vizha (<i>Tamil</i>) Id. (pt. 2)	Kalyāṇī Kāpī and/et Sindhu-Bhairavī	Id. Id.	Columbia A 101
11. Yenraiku Sivakrupai (<i>Tamil</i>) by/par Nilkanthā Shivan Yethanai Sonnalum (<i>Tamil</i>) Old dance song/Vieil air de danse	Mukhārī Sāvērī	Id. Id.	Columbia A 102
12. Rattinamē (<i>Tamil</i>) Song of the spinning wheel/Chant du rouet Nandā kī lāla (<i>Hindi</i>)	Kāpī Pīlū	Id. Id.	Columbia A 107
13. Kārtikeyā (<i>Tamil</i>) by/par Pāpanāsham Shivan	Toḍī	Id.	Columbia A 109
14. Paridanamichitē (<i>Telugu</i>) by/par Tyāgarājā	Bilahari	Id.	Columbia A 120
15. Kamalāmbāmbhajā ré (<i>Sanskrit</i>) by/par Dikshitar Etu Nammina (<i>Telugu</i>) by/par Patnam Subrahmanya Iyer	Kalyāṇī Sāvērī	Id. Id.	Columbia A 122
16. Enta Bhaghyama (<i>Telugu</i>) by/par Tyāgarājā Sadbhakthiyu galā (<i>Telugu</i>) by/par Tyāgarājā	Sārangā Ānandā-Bhairavī	Id. Id.	Columbia ES 5 12 in./30 cm.

17. Thalavu Kattum (<i>Tamil</i>)	Rāgā-Ālāpanā (Several/Plusieurs rāgās)	Vln Mridangā	Columbia ES 3 12 in./30 cm
Id. (pt. 2)	Id.	Id.	

SARASWATĪ BĀĪ (C.)

Mainly known for her musical discourses on religious themes (Hari-Kathā). She sings in many languages and knows Northern Indian music also. She is now very old. Her records were made twenty years ago when her voice was considered very beautiful.

Très âgée maintenant, connue surtout pour ses développements musicaux sur des thèmes religieux (Hari-Kathā). Elle chante en plusieurs langues et connaît également la musique de l'Inde septentrionale. Ses disques ont été enregistrés il y a vingt ans, alors que sa voix était considérée comme très belle.

1. Enna Ganu Rāmā (<i>Telugu</i>) by/par Bhadrāchalā Rāmā Dās	Pantu-Varāli	Vln Mridangā	Columbia ES 4 12 in./30 cm
Mariveradikku (<i>Telugu</i>) by/par Patnam Subrahmanya Iyer	Shanmukhāpriyā	Id.	

SATHAKOPAN (V. V.)

B.A. of Madras University. He has recently been recognized as a competent classical musician.

Licencié ès lettres de l'Université de Madras. A récemment conquis un rang honorable parmi les musiciens classiques.

1. Kanavenum (<i>Tamil</i>) by/par Arunāchalā Kavi	Surati	Vln Mridangā	Columbia GE 6039
Shrī Vénugopālā (<i>Tamil</i>) by/par Kotishvarā Iyer	Darbār	Id.	
2. Rāmā bhajanai (<i>Tamil</i>)	Rāgā-Mālikā	Id.	Columbia GE 6125
3. Entavedukontu (<i>Telugu</i>) by/par Tyāgarājā	Sarasvatī- Manoharī	Id.	Columbia GE 6287
4. Adaram Nee (<i>Tamil</i>) Id. (pt. 2)	Karaharāpriyā Id.	Id. Id.	Columbia GE 6301
5. Kannan Mugam (<i>Tamil</i>) Anirai Meykka (<i>Tamil</i>)	Khamās Pasuram (Psalm/Psaume)	Id. Id.	Columbia GE 6340

6. Nādamādi (<i>Tamil</i>) Old dance verses/Vieilles strophes de danse Id. (pt. 2)	Kāmbhojī Id.	Vln Mridangā Id.	Columbia GE 6381
7. Anantā nāma (<i>Tamil</i>) Manamé Nee		Id. Id.	Columbia CA 1236

SHANMUKHĀ VADIVOO (Tiruchendur)

Was a very celebrated singer with a most beautiful voice. She recorded a number of traditional religious Tamil songs.

Chanteuse très célèbre douée d'une fort belle voix. A enregistré une quantité de chants religieux traditionnels en tamil.

1. Yengu Mayamana (<i>Tamil</i>)	Kāmbhojī "Rangandhi padam" Mridangā (Sacred music/ Musique sacrée)	Vln Mridangā	H. M. V. P 1240
Shrī Minakshi (<i>Tamil</i>)	Begadā "Minakshi padam" (Sacred music/ Musique sacrée)	Id.	
2. Pannenukana (<i>Tamil</i>) by/par Thāyumānvar	Bhairavī (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1243
Kodayilē (<i>Tamil</i>)	Yadukulā- Kāmbhojī "Arulpā" (Sacred music/ Musique sacrée)	Id.	
3. Viritha Senjadayada (<i>Tamil</i>)	Nādā-nāmā-kriyā "Natarājā padam" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1244
Yella Ulagamu (<i>Tamil</i>)	Nilāmbari "Tevaram" (Sacred music/ Musique sacrée)	Id.	
4. Paramethu vinai Seyyum (<i>Tamil</i>)	Nādā-nāmā-kriyā "Arulpā" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1803
Manamana Oru Siruvan (<i>Tamil</i>)	Begadā "Arulpā" (Sacred music/ Musique sacrée)	Id.	

5. Un Adiyai (<i>Tamil</i>)	Shrī-rāgā "Natarājā padam" (Sacred music/ Musique sacrée)	Vln Mridangā	H. M. V. P 1804
Innamum Sollavo (<i>Tamil</i>)	Vasantā "Natarājā padam" (Sacred music/ Musique sacrée)	Id.	
6. Thondi Sariya (<i>Tamil</i>)	Ānandā-Bhairavī	Id.	H. M. V. P 4085
Id. (pt. 2)	Id.	Id.	
7. Sollanadirchatrum (<i>Tamil</i>)	(Sacred music/ Musique sacrée)	Id.	H. M. V. P 5949
by/par Thāyumānvar Namevu huyilalum (<i>Tamil</i>)	Mohanam (Sacred music/ Musique sacrée)	Id.	
by/par Arunāgiri Nāthar			

SHANMUKHĀ VADIVOO (Viṇā)

Is the mother of Subbulakshmi and a singer of repute.

Chanteuse réputée. Mère de Subbulakshmi.

1. Shivā Dikshā (<i>Telugu</i>)	Kuranji	Viṇā	Twin FT 489
Pure music/Musique pure (Viṇā solo)	Kāpī (tānam)	Id.	

SHRĪNIVĀSĀ IYER. Semmangudi

One of the leading senior vocalists. Born in 1908. Is a pupil of Mahārājapuram Vihvanāthā Iyer. His style is delicate and powerful. He was given the title of "Sangītā Kalānidhi" (Receptacle of the Art of Song) by the Madras Music Academy in 1945. He is now Principal of the Shrī Svātī Tirunal Music Academy at Trivandrum.

Un des plus grands virtuoses du chant. Né en 1908. Élève de Mahārājapuram Vihvanāthā Iyer. Son style est délicat et vigoureux. A reçu en 1945 de l'Académie de musique de Madras le titre de « Sangītā Kalānidhi » (Tabernacle de l'art du chant). Est maintenant principal de l'Académie de musique Shrī Svātī Tirunal à Trivandrum.

1. Thsāla Kalla (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Ārabi Id.	Vln Mridangā Id.	Columbia A 131
2. Etāvunarā (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Kalyāṇī Id.	Id. Id.	Columbia VE 62

3. Pattividuvarādu (<i>Telugu</i>) by/par Tyāgarājā	Manjari	Vln Mridangā	Twin H 6986
4. Marivéré dikku (<i>Telugu</i>) by/par Patnam Subrahmanya Iyer	Shanmukhāpriyā	Id.	Twin FF 6939
5. Navasiddhi (<i>Tamil</i>) by/par Nilkantā Shivan	Karaharāpriyā	Id.	H. M. V. N 8077
6. Vaddaninné (Javāli) (<i>Telugu</i>)	Kāpī	Id.	H. M. V. N 8080
7. Intaparākā (Javāli) (<i>Telugu</i>) Marubāri (Javāli) (<i>Telugu</i>)	Nādā-nāmā-kriyā Khamās	Id. Id.	H. M. V. N 8099
8. Shrikantā (<i>Telugu</i>) by/par Tyāgarājā Mānasā sanchara ré (<i>Sanskrit</i>) by/par Sadāshivā Brahmendrā	Bhavapriyā Samā	Id. Id.	Twin FF 6781
9. Smarajānakā (<i>Sanskrit</i>) by/par Svati Tirunal Nahi ré Nahi Shankā (<i>Sanskrit</i>) by/par Sadāshivā Brahmendrā	Bihāg Mohanam	Id. Id.	H. M. V. P 12502

SUBBULAKSHMĪ (M. S.)

A very gifted singer and cinema actress. Her voice is beautiful. Her songs in Hindi and Tamil are popular throughout India.

Actrice de cinéma et chanteuse très douée. Sa voix est fort belle et ses chants, en hindi et en tamil, sont populaires dans toute l'Inde.

1. Endan Idathu Tholl (<i>Tamil</i>) Engun nīrai nādābrahman (<i>Tamil</i>)	(Film song/Chan- son de film) Id.	Orch. Id.	H. M. V. N 18096
2. Nee Irangāyēnil (<i>Tamil</i>) by/par Pāpanāsham Shivan Vandina muralum (<i>Tamil</i>)	Atāṇā Toḍi (karnātakā)	Vln Mridangā Id.	H. M. V. N 18100
3. Ma dayai (<i>Tamil</i>) by/par Pāpanāsham Shivan Id. (pt. 2)	Vasantā Id.	Id. Id.	H. M. V. N 18208

4. Kannéduthagilum (<i>Tamil</i>) by/par Sudhānandā Bhārati Id. (pt. 2)	Simhendrā- Madhyamā Id.	Vln Mridangā Id.	H. M. V. N 18218
5. Kalai Thooki (<i>Tamil</i>) Id. (pt. 2)	Yadukulā- Kāmbhoji Id.	Id. Id.	H. M. V. N 18234
6. Yaro Ivar yaro (<i>Tamil</i>) by/par Arunāchalā Kavi Id. (pt. 2)	Bhairavi Id.	Id. Id.	H. M. V. N 18270
7. Vandadum solai (<i>Tamil</i>) Id. (pt. 2)	Hari-Kāmbhoji Id.	Tānpūrā Vln Tablā Id.	H. M. V. N 18300
8. Arul Purivai (<i>Tamil</i>) by/par Sudhānandā Bhārati Jankarashruti (<i>Tamil</i>) by/par Sudhānandā Bhārati	Hamsādhvani Pūrvī-Kalyāṇī	Vln Mridangā Id.	H. M. V. N 18364
9. Ennaganu Rāmā Bhajanā (<i>Telugu</i>) by/par Bhadrāchalā Rāmā Das Id. (pt. 2)	Pantu-Varāli Id.	Id. Id.	H. M. V. N 18680
10. Saraguṇa Pālimpa (<i>Telugu</i>) by/par Ramnād Shrīnivāsā Iyengar Id. (pt. 2)	Kédārā-Gaulā Id.	Id. Id.	H. M. V. N 18685
11. Yamarinda (<i>Tamil</i>) by/par Subrahmanya Bhārati (A poem on the beauty of the Tamil language/ Poème sur la beauté de la langue tamil) Senthamizh Nadu (<i>Tamil</i>) by/par Subrahmanya Bhārati	Virutham (A Tamil patriotic song/Chant patrio- tique tamil)	Id. Id.	H. M. V. N 28050
12. Brochévaru (<i>Telugu</i>) by/par Vasudévāchāryā Id. (pt. 2) by/par Bhārati	Khamās Id.	Id. Id.	H. M. V. N 28557

13. Pannedum Nalai (<i>Tamil</i>)	(Film song/Chan- son de film)	Orch.	H. M. V. HT 116 12 in./30 cm.
Manam kulira (<i>Tamil</i>)	(Film song/Chan- son de film)	Id.	
14. Jagadāmbā (<i>Sanskrit</i>) by/par Shyāmā Shāstri Id. (pt. 2)	Ānandā-Bhairavī (ālāpā) Id. (Song/Chanson)	Vln Mridangā Id.	Broadcast GM 2503/04

SUBRAHMANYA IYER, Musiri

Born in 1899. Disciple of Vidvan Sabhesā Iyer. He is a very celebrated vocalist. He is now Principal of the Central College of Karnātakā Music in Madras. He was given the title of "Sangitā Kalānidhi" (Receptacle of the Art of Music) by the Madras Music Academy in 1939. He is known for the emotional quality of his singing.

Très célèbre chanteur. Né en 1899. Disciple de Vidvan Sabhesā Iyer. Est actuellement principal du Collège central de musique du Kanara à Madras. A reçu en 1939 de l'Académie de musique de Madras le titre de « Sangitā Kalānidhi » (Tabernacle de l'art de la musique). Est connu pour l'émouvante expression qu'il donne à son chant.

1. Nagumomu (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Abērī Id.	Vln Mridangā Id.	Columbia LBE 30
2. Viritta Senjatayāḍa (<i>Tamil</i>) Id. (pt. 2)	Ānandā-Bhairavī and/et Bilahari Shanmukhāpriyā and/et Mohanā	Id. Id.	Columbia LBE 37
3. Thiruvadi charaṇam (<i>Tamil</i>) by/par Gopālākriṣṇnā Bhārati Id. (pt. 2)	Kāmbhoji Id.	Id. Id.	Columbia LBE 57
4. Ambanannu brova (<i>Telugu</i>) by/par Shyāmā Shāstri Id. (pt. 2)	Toḍī Id.	Id. Id.	Columbia LBE 63
5. Enraiku Shivakrupai (<i>Tamil</i>) by/par Nilkantā Shivan Theyilai Thottathilē (<i>Tamil</i>) by/par Subrahmanya Bhārati	Mukhārī Id. (National song/ Chant national)	Id. Id.	Columbia LBE 65

6. Ehaparamtharum perumai (<i>Tamil</i>) Id. (pt. 2)	Khamāj Id.	Vln Mridangā Id.	Columbia LBE 76
7. Pāhi Rāmā (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Yadukulā- Kāmbhojī Id.	Id. Id.	Columbia LBE 83
8. Nirajākshi (<i>Sanskrit</i>) by/par Muthuśwāmī Dikshitar	Hindolā	Id.	Columbia
9. Thayé Yashodā (<i>Tamil</i>) Id. (pt. 2)	Toḍī (karnāṭaka) Id.	Id. Id.	Columbia LBE 102

SUBRAHMANYAM (A. G.), Sattur

Comes from the extreme South. He studied Music in Annamalai University. He has a good voice and is considered a promising vocalist of the younger generation.

Originaire de l'extrême sud. A étudié la musique à l'Université d'Annamalai. Sa voix est bonne, et il est considéré comme un des chanteurs d'avenir de la jeune génération.

1. Dayai Puriyā (<i>Tamil</i>) Id. (pt. 2)	Malayā-Marutam Id.	Vln Mridangā Id.	H. M. V. N 18320
2. Innamum (<i>Tamil</i>) by/par Gopālākriṣṇā Bhārati Id. (pt. 2)	Kiravāṇī Id.	Id. Id.	H. M. V. N 18365
3. Rāmaninnu (<i>Telugu</i>) Id. (pt. 2)	Mohanam Id.	Id. Id.	H. M. V. N 18815
4. Yamunā Viharā (<i>Tamil</i>) Nirajadalanayanā (<i>Sanskrit</i>)	Bhīmpalās Tilangā	Id. Id.	H. M. V. N 28055
5. Ādinātheppadiyo (<i>Tamil</i>) by/par Muthu Thandavar Id. (pt. 2)	Kalyāṇī Id.	Id. Id.	H. M. V. N 28020

SUBRAHMANYA PILLAI, Chittoor

A well-known classical singer, specialized in difficult rhythms and rare rāgās (modes). He is now Principal of the Music College of Annamalai University. Chanteur classique réputé, spécialisé dans les rythmes difficiles et les modes ou rāgās peu usités. Est actuellement principal du Collège de musique de l'Université d'Annamalai.

1. Sāmajavara gamana (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Hindolā Id.	Vln Mridangā Id.	Columbia LBE 86
2. Hari Nenendu (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Karnātakā-Bihāg Id.	Id. Id.	Columbia LBE 88
3. Mavallakathamma (<i>Telugu</i>) Kulamulona (<i>Telugu</i>)		Id. Id.	Columbia GE 6103
4. Ranidi (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Manirangu Id.	Id. Id.	Columbia GE 6115
5. Unaicharanā (<i>Tamil</i>) Harā Harā (<i>Tamil</i>)		Id. Id.	Columbia GE 6124
6. Nandā Nandanā (<i>Tamil</i>) Nandagehini (<i>Tamil</i>)		Id. Id.	Columbia GE 6162
7. Yē Ramuni (<i>Telugu</i>) by/par Tyāgarājā Id.(pt. 2)	Vakulābharanā Id.	Id. Id.	Columbia GE 6289

TYĀGARĀJĀ BHAGAVATAR (M. K.)

1. Rādhē unakku (<i>Tamil</i>) Gnanakan Onru (<i>Tamil</i>)	(Film song/Chan- son de film) Id.	Orch. Id.	Columbia GA 1126
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VAIDHYANĀTHĀ BHAVAGATHAR (Chembāi)

A popular singer with a powerful voice and remarkable rhythm.

Chanteur populaire doué d'une voix puissante et qui a le don du rythme.

1. Orumayodu (<i>Tamil</i>) Id. (pt. 2)	Rāgā-Mālikā Id.	Vln Mridangā Id.	Columbia LBE 29
2. Raghuvarānnu (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Pantu-Varāli Id.	Id. Id.	Columbia LBE 40
3. Shri Rāmā mantram (<i>Sanskrit</i>) Id. (pt. 2)		Id. Id.	Columbia LBE 59

4. Nammi Vachina (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Kalyāṇī Id.	Vln Mridangā Id.	Columbia LBE 100
5. Shrī Mahāgaṇa patiavatu (<i>Sanskrit</i>) by/par Dikshitar Shrī Bālāsūbrahmāya (<i>Sanskrit</i>) by/par Dikshitar	Gaulā Bilahari	Id. Id.	Columbia LBE 101
6. Arum Ponnē (<i>Tamīl</i>) Id. (pt. 2)		Id. Id.	Columbia LBE 103
7. Un Perumaiyāi (<i>Tamīl</i>) by/par Lalitā Dās Id. (pt. 2)	Kalyāṇī Id.	Id. Id.	Columbia GE 6249
8. Pavanā guru (<i>Sanskrit</i>) Varijadalā (<i>Sanskrit</i>)	Hamsā-Nandi Id.	Id. Id.	Columbia GE 6280
9. Evariki Telusunu (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Dhanyasī Id.	Id. Id.	Columbia GE 6300
10. Sayamkālē (<i>Sanskrit</i>) verse from/stance de Krishnā Karnāmrītā Id. (pt. 2)	Rāgā-Mālikā Id.	Id. Id.	Columbia GE 6337
11. Ennil kanintha (<i>Tamīl</i>) Id. (pt. 2)	Shankarābharaṇam Id.	Id. Id.	Columbia GE 6372

VAIKAM SARASWATĪ

She is a young singer gifted with a powerful voice.

Jeune femme, douée d'une voix puissante.

1. Alamkaram Podumadi (<i>Tamīl</i>) Unaiyé kadalithen (<i>Tamīl</i>)	Karaharāpriyā Rāgā-Mālikā	Vln Mridangā Id.	Columbia GE 6230
2. Yarivamarivayodi (<i>Tamīl</i>) Id. (pt. 2)	Shanmukhāpriyā Id.	Id. Id.	Columbia GE 6391

3. Kuzhaludum kannan	Shrī-Ranjani	Vln	Columbia
Id. (pt. 2)	Id.	Mridangā	GE 6492
		Id.	

VANAJAKSHĪ (Shrīmatī)

1. Kottai Mélé (A typical Tamil folk-song/ Mélodie populaire typique en tamil)	Hussēni	Mridangā	H. M. V. P 1197
Niko dutta Pacchilēi (<i>Tamil</i>)	Jhinjoti	Id.	

VASANTĀKOKILAM (N. C.)

A talented singer and cinema actress. She mainly sings in Tamil.

Chanteuse et actrice de cinéma très douée. Chante surtout en tamil.

1. Enakku Nirupadam (<i>Tamil</i>)	Rāgā-Mālikā	Vln	H. M. V.
by/par Arunāchalā Kavi		Mridangā	N 18061
Id. (pt. 2)	Id.	Id.	
2. Kili Kanni (<i>Tamil</i>)		Id.	H. M. V.
(An ancient Tamil song/ Chant ancien tamil)			N 18064
Thillai Sthalam (<i>Tamil</i>)	Samā	Id.	
3. Iniyagilum (<i>Tamil</i>)	Mohanā-Kalyāṇi	Id.	H. M. V.
Kadalil amizhndiduvom (<i>Tamil</i>)	Manirangu	Id.	N 18094
4. Inda varam (<i>Tamil</i>)	Karharāpriyā	Vln	H. M. V.
by/par Sudhānandā		Mridangā	N 18207
Bhārati		Ghatam	
Udayā Sundarī (<i>Tamil</i>)	Recitation/ Récitation	Id.	
5. Asaikonden Vandé (<i>Tamil</i>)		Vln	H. M. V.
by/par S. Bharati		Mridangā	N 18217
Kuzhalosai (<i>Tamil</i>)		Id.	
6. Ānandā natanam (<i>Sanskrit</i>)	Kāmbhojī	Id.	H. M. V.
by/par Pāpanāsham			N 18219
Shivan			
Id. (pt. 2)	Id.	Id.	
7. Tandaiṭhai (<i>Tamil</i>)	Shanmukhāpriyā	Id.	H. M. V.
by/par Ponniah Pillai			N 18239
Id. (pt. 2)	Id.]	Id.	

8. Varuvano Vanakkuyilē (<i>Tamil</i>) by/par Sudhānandā Bhārati Nithiraiyil (<i>Tamil</i>) (Old dance tune/Vieille mélodie de danse)		Vln Mridangā	H. M. V. N 18249
9. Pā malai (<i>Tamil</i>) by/par Pāpanāsham Shivan Thittikkum Chentamizhai (<i>Tamil</i>) by/par Sudhānandā Bhārati	Hari-Kāmbhojī Virutham	Id. Id.	H. M. V. N 18259
10. Mayē twam (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar Sarasā dalā nayanā (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar	Tarangini Id.	Id. Id.	H. M. V. N 18279
11. Andhanal (<i>Tamil</i>) Yarovandennai (<i>Tamil</i>)	Hamsā-Nandi Aṭanā	Id. Id.	H. M. V. N 18280
12. Antharangamellam (<i>Tamil</i>) Id. (pt. 2)	Vachaspati Id.	Id. Id.	H. M. V. N 18299
13. Enpallikondeeraiah (<i>Tamil</i>) by/par Arunāchalā Kavi Id. (pt. 2)	Mohanam and/et Kāpī Id.	Id. Id.	H. M. V. N 18349
14. Shivē Pahimam (<i>Sanskrit</i>) by/par Tyāgarājā Id. (pt. 2)	Kalyāṇī Id.	Id. Id.	H. M. V. N 13552
15. Needayā Rādho (<i>Telugu</i>) by/par Tyāgarājā Elavata ramu (<i>Telugu</i>) by/par Tyāgarājā	Vasantā-Bhairavī Mukhārī	Id. Id.	H. M. V. N 18816
16. Kaddanavariki (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Toḍi Id.	Id. Id.	H. M. V. N 18817
17. Pithan enralum (<i>Tamil</i>) by/par Bhaskaran Id. (pt. 2)	Bhīmpalās Id.	Tānpūrā Vln Id.	H. M. V. N 28022

18. Alli Malarudadamma (<i>Tamil</i>) by/par Sudhānandā Bhārati Mangaiye nee (<i>Tamil</i>) by/par Kavi Kunjara Bhārati	Hussēni Vasantā	Tānpūrā Vln Id.	H. M. V. N 28042
19. Sundari nannindarulo (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Begadā Id.	Vln Mridangā Id.	H. M. V. N 28575

VASANTĀ KUMARI (M. L.)

Now about 24 years of age. Isthe daughter of a professional female singer. She studied with G. N. Bālāsubrahmanya.

Agée d'environ vingt-quatre ans. Fille d'une chanteuse de profession. A travaillé avec G. N. Bālāsubrahmanya.

1. Sarasijanabhā (<i>Sanskrit</i>) by/par Svātī Tīrunal	Toḍi	Vln Mridangā	Columbia GE 6313
2. Ēvara madukudura (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Kalyāṇi Id.	Id. Id.	Columbia GE 6394

VENKATARĀMĀ IYER, Kunnakudi

1. Anda Ramasaundaryam (<i>Tamil</i>) by/par Arunachala Kavi Kanden Kanden (<i>Tamil</i>) by/par Arunāchalā Kavi	Kedārā-Gaulā Bāgēshvari	Vln Mridangā Id.	H. M. V. N 18301
2. Vēlanē (<i>Tamil</i>) by/par Kotishvarā Iyer Id. (pt. 2)	Shubhā- Pantu-Varāli Id.	Id. Id.	H. M. V. N 18360
3. Gayati Vanamālī (<i>Sanskrit</i>) by/par Sadāshivā Brahmendrā Jaganmohanā (<i>Sanskrit</i>)		Id. Id.	H. M. V. N 18740

VISHVANĀTHA IYER, Mahārājapuram

Born in 1896. He is a disciple of Umayalpuram Swāmīnāthā Iyer. Noted for his rāgā-ālāpanā, he was given the title of "Sangitā Kalānidhi" (Receptacle of the Art of Music) by the Madras Music Academy in 1939.

Né en 1896. Disciple d'Umayalpuram Swāmīnāthā Iyer. Est renommé pour

son rāgā-ālāpană. A reçu en 1939 le titre de « Sangitā Kalānidhi » (Tabernacle de l'art de la musique), de l'Académie de musique de Madras.

- | | | | |
|--|-----------------------------|----------------------------|---------------------|
| 1. Puzhuvai Pirakkinum
(Verse/Stance)
(Tamil-Devotional song/
Chant religieux tamil)
(Id. pt. 2) | Rāgā-Mālikā

Id. | Vln
Mridangā

Id. | H. M. V.
N 18287 |
| 2. Nittiraiyil (<i>Tamil</i>)
by/par Ghanam Krishnā
Iyer
(An old dance poem/
Vieille strophe de danse)
Parengum (<i>Tamil</i>)
by/par Ghanam Krishnā
Iyer | Pantu-Varāli

Kalyāṇī | Id.

Id. | H. M. V.
N 18358 |
| 3. Sundari (<i>Telugu</i>)
by/par Tyāgarājā
Id. (pt. 2) | Kalyāṇī

Id. | Id.

Id. | H. M. V.
N 18631 |
| 4. Mohanarāmā (<i>Telugu</i>)
by/par Tyāgarājā
Id. (pt. 2) | Mohanam

Id. | Id.

Id. | H. M. V.
N 18813 |
| 5. Undedi Rāmudu (<i>Telugu</i>)
by/par Tyāgarājā
Sītāmmā (<i>Telugu</i>)
by/par Tyāgarājā | Hari-Kāmbhojī
Vasantā | Id.
Id. | H. M. V.
N 18838 |

V. GOVINDASAMI NAICKAR, A. KANNAN, S. V. S. NĀRĀYANAN,
T. S. VILVADI IYER, S. BĀLACHANDRAN

- | | | |
|----------------|-----------------|---------------------|
| 1. Layāchitram | Panikramā Tālam | Columbia
GE 6196 |
| Id. (pt. 2) | Id. | |

CHAPTER III THE MAIN SONG COMPOSERS OF SOUTH INDIA

CHAPITRE III LES PRINCIPAUX COMPOSITEURS DE L'INDE MÉRIDIONALE

Songs were composed in South India before the dawn of history. The earliest Tamil poems and songs that have been preserved date from many centuries before the Christian era. For a period, South India seems to have been under the sway of Sanskrit culture, and, although the contribution of this culture is great, it is not easily distinguishable from that of the rest of India.

From the 15th century onwards, there appears to have been a revival of Telugu and Tamil song. This development culminated in the 18th century with the three great song composers of South India: Tyāgarājā, Shyāmā Shāstri and Muthuswāmī Dikshitar.

Dans l'Inde méridionale, des chants ont été composés avant les débuts de l'époque historique. Les plus anciens poèmes et chants en tamil qui ont été conservés remontent à plusieurs siècles avant l'ère chrétienne. Pendant un certain temps, l'Inde méridionale semble avoir été sous l'influence de la culture sanscrite, et sa part dans la production commune — bien qu'importante — n'est pas facile à distinguer de celle du reste de l'Inde.

A partir du xv^e siècle, il semble qu'il y ait eu une renaissance de l'art télougou et tamil du chant. Elle a atteint son apogée au xviii^e siècle avec les trois grands compositeurs de l'Inde méridionale : Tyāgarājā, Shyāmā Shāstri et Muthuswāmī Dikshitar.

THE SONGS OF ANĀI-AYYĀ LES CHANTS D'ANĀI-AYYĀ

Anāi and Ayyā (circa 1800) were two brothers who composed jointly. They came from the village of Vaiyadhari near Tanjore and wrote in Telugu and Tamil. They were the teachers of the celebrated Vaidyanāthā Iyer.

Anāi et Ayyā, qui vivaient vers 1800, étaient deux frères qui composaient ensemble. Originaires du village de Vaiyadhari, près de Tanjore, ils écrivaient en télougou et en tamil. Furent les professeurs du célèbre Vaidyanāthā Iyer.

	Sung or played by Chanté ou joué par	Accompaniment Accompagnement	
1. Intaparaka (Rāgā Nandanāmakriyā)	Shrīnivāsā Iyer, Semmangudi	Vln Mridangā	H. M. V. N 8099

2. Mahimaiteliyā (Rāgā Shankarā-bharanā)	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 841
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THE SONGS OF ARUṆĀCHALĀ KAVI LES CHANTS D'ARUṆĀCHALĀ KAVI

Aruṇāchalā Kavirayar (1711-1778) was a Tamil poet. He is famous for his music drama "Ramā nātakā". He did not compose the music of his songs.

Aruṇāchalā Kavirayar (1711-1778) était un poète tamil. Célèbre pour son drame musical *Rāmā Nātakā*. Ne composait pas lui-même la musique de ses chants.

1. Anda Rāmasoundaryam (Rāgā Kēdārā)	Vēnkatarāmā Iyer, Kunnakudi	Vln Mridangā	H. M. V. N 18301
2. Enakku nirupadam (Rāgā Mālikā)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18061
3. Enpallikondeeraiah Rāgā Mohanam-Kāpi)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18349
4. Kanden kanden (Rāgā Bhagēshvarī)	Vēnkatarāmā Iyer, Kunnakudi	Id.	H. M. V. N 18301
5. Kāna vēnum (Rāgā Surati)	Sathakopan (V. V.)	Id.	Columbia GE 6039
6. Yāro ivar yāro (Rāgā Bhairavī)	Subbulakshmī (M. S.)	Id.	H. M. V. N 18270
7. Id.	Pattammal (D. K.)	Id.	Columbia GE 6250

THE SONGS OF ARUṆĀGIRI NĀTHAR LES CHANTS D'ARUṆĀGIRI NĀTHAR

Aruṇāgiri Nāthar lived in the 15th century. He composed numerous Tamil hymns (Tiruppughath, i.e. The Glory of the Lord) in which he sang all the sanctuaries of Kumārā (Kārtikeyā), the deity of whom he was a devotee. His patron was King Praudhā Devarayā of Vijayanagar.

Aruṇāgiri Nāthar vivait au xv^e siècle. A composé de nombreux hymnes tamils (Tiruppughath, c'est-à-dire la Gloire du Seigneur) dans lesquels il a chanté tous les sanctuaires de Kumārā (Kārtikeyā), la divinité qu'il vénérât. Protégé du roi Praudhā Devarayā de Vijayanagar.

1. Namēvu huyilalum (Rāgā Mohanam)	Shanmmukhā Vadivoo	Vln Mridangā	H. M. V. P 5949
2. Niraimadi (Rāgā Hamsanandi)	Mani Iyer, Madurā	Id.	Columbia GE 637

THE SONGS OF BHADRĀCHALĀ RĀMĀ DĀS

LES CHANTS DE BHADRĀCHALĀ RĀMĀ DĀS

Bhadrāchalā Rāmā Dās was a bard and saint of the Andhra country. A devotee of Rāmā, he wrote many songs in Telugu. He was a contemporary of Tana Shah (1672-1687), the last Qutb Shahi ruler of Golconda near Hyderabad, who imprisoned him. The celebrated Tyāgarājā was influenced by his style.

Bhadrāchalā Rāmā Dās était un barde et un saint du pays d'Andhara. Fervent adorateur de Rāmā, il composa plusieurs chants en télougou. Était contemporain de Tana Shah (1672-1687), le dernier Qutb Shahi qui ait régné sur Golconde (près de Hyderabad), lequel l'emprisonna. Le célèbre Tyāgarājā a subi l'influence de son tyle.

1. Enna Gānu Rāmā (Rāgā Pantu-Varāli)	Sarasvatī Bāi	Vln Mridangā	H. M. V. ES 4 12 in./30 cm
2. Id.	Subbulakshmī (M. S.)	Id.	H. M. V. N 18680
3. Nannubrovamani (Rāgā Kalyāṇī)	Rādhākṛishnan (T. K.) (Flt)	Id.	Columbia GE 6258

THE SONGS OF GOPĀLĀKRISHNĀ BHĀRATĪ

LES CHANTS DE GOPĀLĀKRISHNĀ BHĀRATĪ

Gopālā Krishnā Bhāratī (1811-1881) is a Tamil song composer, author of a celebrated music drama "Nandar Charitram".

Gopālā Krishnā Bhāratī (1811-1881) est un compositeur tamil, auteur d'un célèbre drame lyrique *Nandar Charitram*.

1. Aiyēh Mehta Kadinam (Rāgā Mālikā)	Daṇḍapāni Desigar	Orch.	H. M. V. N 18197
2. Illai enban (Rāgā Mohanam)	Id.	Id.	H. M. V. N 18213
3. Innamum (Rāgā Kiravāṇī)	Subrahmanyam (A. G.), Sattur	Vln Mridangā	H. M. V. N 18365
4. Sabhāpatikku (Rāgā Abhogī) from/ de Nandanar Charitram	Rājagopālā Sharmā (T.) (Turaiyur)	Vln	Columbia GE 6317
5. Thillai veliyilē (Rāgā-Mālikā) from/de Nandanar Charitram	Krishnā Iyer (V. V.) Mayāvaram	Id.	H. M. V. N 18332
6. Thiruvad isyhāranam (Rāgā Kāmbhojī)	Subrahmanyā Iyer, Musiri	Id.	Columbia LBE 57

7. Thoothu nee solvai (Rāgā Manīranju)	Daṇḍapāni Desigar	Vln	H. M. V. N 18213
8. Varuhalāmo (Rāgā Manji) from/de Nandanar Charitram	Coimbatore Thāyī	Id.	H. M. V. N 1223
9. Vazhimarai thirukkudu (Rāgā Toḍi)	Daṇḍapāni Desigar	Orch.	H. M. V. N 18197

THE SONGS OF KAVI MĀTRUBHŪTAMAYYA LES CHANTS DE KAVI MĀTRUBHŪTAMAYYA

Kavi Mātrubhūtamayya of Trichinopoly composed songs and music dramas about 1750.

Kavi Mātrubhūtamayya de Trichinopoly vivait aux environs de 1750. Composa des chants et des drames lyriques.

1. Ni Madi Sallaga (Rāgā Ānandā-Bhairavī)	Coimbatore Thāyī	Vln Mridangā	H. M. V. P 1815
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THE SONGS OF KOTĪSHVARĀ IYER LES CHANTS DE KOTĪSHVARĀ IYER

Kotishvarā Iyer is a modern song composer who died recently. He belonged to a family of musicians. He wrote songs in the 72 basic scales (Melakartā).

Kotishvarā Iyer est un compositeur moderne, mort récemment. Appartenait à une famille de musiciens. A composé des chants sur les 72 gammes fondamentales (melakartā).

1. Ganamuda panam (Rāgā Jyoti-Savarūpinī)	Rāmānārāyaṇā Iyer (S.) Kalakad	Vln Mridangā	H. M. V. N 18297
2. Nādānusandhanā (Rāgā Vagādhīsvarī)	Id.	Id.	H. M. V. N 18297
3. Shri Vēnu Gopālā (Rāgā Darbār)	Sathakopan (V. V.)	Id.	Columbia GE 6039
4. Unnaiallāl (Rāgā Simhendra- Madhyamam)	Parthasarathy (S. V.)	Id.	Columbia GE 6326
5. Velané (Rāgā Shubhapantu- Varālī)	Vēnkatarāmā Iyer, Kannakudi	Id.	H. M. V. N 18360

THE SONGS OF MUTHIAH BHAGAVATAR

LES CHANTS DE MUTHIAH BHAGAVATAR

Harisekallur Muthiah Bhagavatar (1877-1945) was a disciple of Sāmbashivā Iyer and of his son Sabhēsa Iyer. Court musician of Mysore and later of Trivandrum, he composed songs in Tamil, Kanarese and Telugu.

Harisekallur Muthiah Bhagavatar (1877-1945) a été le disciple de Sāmbashivā Iyer et de son fils Sabhēsa Iyer. Musicien de la cour de Mysore, puis de Trivandrum, il a composé des chants en tamil, en idiome du Kanara et en télougou.

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|---|--|------------------------------|------------------------------------|
| 1. Bhuvanēshvarī
(Rāgā Mohana-Kalyāṇī) | Doreswāmī
Iyengar (V.) | Mridangā | Columbia
GE 6531 |
| 2. Durgā Dēvī
(Rāgā Navaras-Kāṇṇaḍā) | Rājā Iyengar
(B. S.) | Vln
Mridangā
Harmonium | Columbia
CA 1214 |
| 3. Hīmāgiri tanayē
(Rāgā Shuddha-Dhanyasī) | Bālāsubrahmanyam
(G. N.) | Id. | H. M. V.
HT 125
12 in./30 cm |
| 4. Nibha janagana
(Rāgā Kāmbhojī) | Kittappā (S. G.) | Id. | Columbia
GE 962 |
| 5. Nītu Mahimā
(Rāgā Hansa-nandi) | Nārāyaṇā
Iyengar (K. S.)
(Gottuvādyam) | Solo | Columbia
GE 984 |
| 6. Rādhā samēta
(Rāgā Mishrā-Yamanā) | Bālāsubrahmanyam
(G. N.) | Vln
Mridangā | H. M. V.
HT 125
12 in./30 cm |
| 7. Vallinayakanē
(Rāgā Shanmukhapriyā) | Rājaratnam Pillai
(T. N.)
(Nāgasvaram) | Id. | Columbia
CA 916 |

THE SONGS OF MUTHUSWĀMĪ DIKSHITAR

LES CHANTS DE MUTHUSWĀMĪ DIKSHITAR

Muthuswami Dikshitar (1775-1835), a contemporary of Tyāgarājā and Shyāmā Shāstri, was born at Tiruvarur in Tanjore District of a family of musicians. Using rare rāgās, he composed many works with Sanskrit words. He visited all the important South Indian shrines and sang their deities.

Né à Tiruvarur, dans le district de Tanjore, d'une famille de musiciens, Muthuswāmī Dishitar (1775-1835), contemporain de Tyāgarājā et de Shyāmā Shāstri, composa maintes œuvres musicales en sanscrit, en se servant de rāgās, ou modes peu usités. Visita tous les sanctuaires importants de l'Inde méridionale et chanta leurs divinités.

- | | | | |
|--|--------------------------------|-----------------|--------------------|
| 1. Akshayā Lingā
(Rāgā Shankarābharaṇā) | Rājam
Pushpavanam | Vln
Mridangā | H. M. V.
GE 818 |
| 2. Kamalāmbāmbhajā ré
(Rāgā Kalyāṇī) | Rāmānujā Iyengar,
Ariyakudi | Id. | Columbia
A 122 |

3. Mamava Pattabhirāmā (Rāgā Manirangu)	Pattammal (D. K.)	Vln Mridangā	Columbia GE 6173
4. Manasa Guru Guha (Rāgā Ānandā-Bhairavī)	Id.	Id.	Columbia GE 871
5. Māyē tvam (Rāgā Tarangini)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18279
6. Nīrajākshi (Rāgā Hindolā)	Subrahmanya Iyer, Musiri	Id.	Columbia LBE 84
7. Sarasā dala nāyanā (Rāgā Taranginī)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18279
8. Shrī Bālasubrahmanyā (Rāgā Bilahari)	Vaidhyanāthā Bhagavatār, Chembāi	Id.	Columbia LBE 101
9. Shri Mahaganapatir avatu (Rāgā Gaulā)	Id.	Id.	Columbia LBE 101
10. Shri Subrahmanyā (Rāgā Kāmbhoji)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8997

THE SONGS OF MUTHU THANDAVAR

LES CHANTS DE MUTHU THANDAVAR

Muthu Thandavar is a 17th century Tamil composer of devotional songs. Muthu Thandavar est un compositeur tamil du xvii^e siècle, auteur de chants spirituels.

1. Adinātheppadiyo (Rāgā Kalyāni)	Subrahmanyam (A. G.) Sattur	Vln Mridangā	H. M. V. N 28020
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THE SONGS OF NĀRĀYAṆĀ TĪRTHĀ

LES CHANTS DE NĀRĀYAṆĀ TĪRTHĀ

Nārāyaṇā Tīrthā is a Sanskrit writer and philosopher of the 17th century, and is regarded as a saint. Telugu by birth, he wrote the song drama "Krishnā līlā Tarangini". He spent the latter part of his life near Tanjore, where he died.

Nārāyaṇā Tīrthā, écrivain et philosophe du xvii^e siècle, Télougou de naissance, est considéré comme un saint. Auteur du drame lyrique *Krishna līlā Turangini*. Passa la dernière partie de sa vie près de Tangore, où il mourut.

1. Jayā jayā Gokulā bālā (Rāgā-Mālikā)	Coimbatore Thāyi (Telugu)	Vln Mridangā	H. M. V. P 1217
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THE SONGS OF NĪLKANTĀ SHIVAN

LES CHANTS DE NĪLKANTĀ SHIVAN

Nīlkantā Shivan was born in Karamanai, a suburb of Trivandrum (Travancore), and died in 1901. A man of great spiritual attainments, he wrote devotional songs in Tamil. Pāpanāsham Shivan has been greatly influenced by him.

Né à Karamanai, faubourg de Trivandrum (Travancore). Mort en 1901. Homme d'une rare élévation, auteur de chants spirituels en tamil. Pāpanāsham Shivan a subi profondément son influence.

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|--|------------------------------------|----------|--------------------|
| 1. Enraiku Shivakrupai
(Rāgā Mukhārī) | Subrahmanya Iyer, Vln
Musiri | Mridangā | Columbia
LBE 65 |
| 2. Id. | Rāmānujā Iyengar, Id.
Ariyakudī | | Columbia
A 102 |
| 3. Navasiddhi
(Rāgā Karaharapriyā) | Shrīnivāsā Iyer, Id.
Semangudi | | H. M. V.
N 8077 |

THE SONGS OF PALLAVI GOPALĀ IYER

LES CHANTS DE PALLAVI GOPALĀ IYER

Pallavi Gopālā Iyer composed a few classical songs. He lived a little before Tyagarājā.

Pallavi Gopālā Iyer vivait un peu avant Tyāgarājā. A composé quelques chants classiques.

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| 1. Ambanadu
(Rāgā Toḍī) | Subrahmanya Iyer Solo
(Dēshmangalam)
(Vīṇā) | | Columbia
BA 407 |
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THE SONGS OF PĀPANĀSHAM SHIVAN

LES CHANTS DE PĀPANĀSHAM SHIVAN

Pāpanāsham Shivan is the most famous of modern Tamil song composers.

Pāpanāsham Shivan est le plus fameux des compositeurs modernes de chants en tamil.

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|---|------------------------------------|-----------------|---------------------|
| 1. Ānandānatanam
(Rāgā Kāmbhoji) | Vasantākokilam
(N. C.) | Vln
Mridangā | H. M. V.
N 18219 |
| 2. Kanakkankodi
(pt. 1 & 2) | Maṇi Iyer, Madurā | Id. | Columbia
GE 6090 |
| 3. Kartikéyā
(Rāgā Toḍī) | Rāmānujā Iyengar, Id.
Ariyakudī | | Columbia
A 109 |
| 4. Ma dayai
(Rāgā Vasantā) | Subbulakshmī
(M. S.) | Id. | H. M. V.
N 18208 |
| 5. Nee Irangāyenil
(Rāgā Atāṇā) | Id. | Id. | H. M. V.
N 18100 |
| 6. Pāmālai
(Rāgā Hari-Kāmbhoji) | Vasantākokilam
(N. C.) | Id. | H. M. V.
N 18259 |
| 7. Tāmasamen Swāmī
(Rāgā Toḍī) | Rādhā and/et
Jayalakshmī | Id. | H. M. V.
N 28021 |
| 8. Tatvamariya Tarama
(Rāgā Ritigoulā) | Parthasarathy
(S. V.) | Id. | Columbia
GE 6380 |

9. Tāyē Ēxhaipāl (Rāgā Bhairavī)	Mani Iyer, Madurā	Vln Mridangā	Columbia GE 694
10. Thaparam (Rāgā Simhendra- Madhyamā)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8992
11. Ulagavazhivilam (Rāgā Atānā)	Krishnā Iyer (V. V.) Mayāvaram	Vln Mridangā	H. M. V. N 18332
12. Undukuladaiva (Rāgā Todī)	Rājagopālā Sharmā (T.), Turaiyur	Id.	Columbia GE 6144

THE SONGS OF PURANDARĀ DĀS

LES CHANTS DE PURANDARĀ DĀS

Purandarā Dās was a great saint and musician of the 16th century. He wrote a very large number of songs in many different styles and had a considerable influence on the development of South Indian music. He died in 1564.

Purandarā Dās, grand saint, musicien du xvi^e siècle, est l'auteur d'un nombre important de chants, en styles très variés. Eut une influence considérable sur le développement de la musique dans l'Inde méridionale. Mourut en 1564.

1. Jagadoddharanā (Kanarese)	Rājā Iyengar (B. S.)	Vln Mridangā	Columbia CA 531
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THE SONGS OF RĀMALINGA SWĀMĪGAL

LES CHANTS DE RĀMALINGA SWĀMĪGAL

Rāmalinga Swāmīgal is a great 19th century Tamil saint and composer of devotional songs.

Rāmalinga Swāmīgal est un grand saint tamil du xix^e siècle. Auteur de chants spirituels.

1. Aruṇā jyoti (Rāgā Pantu-Varāli)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 1222
2. Kandathundo	Subbulakshmī (M. S.)	Id. Orch.	H. M. V. N 18205
3. Kallarkum (Rāgā Yadukulā-Kāmbhoji)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 1222
4. Kodaiyilē Elaippatri (Rāgā Malikā)	Kittappā (S. G.)	Vln Mridangā Harmonium	Columbia GE 963
5. Vanathinmeedu	Subbulakshmī (M. S.)	Vln Mridangā Orchestra	H. M. V. N 18205
6. Vin padaitha (Rāgā Mālikā)	Coimbatore Thāyi	Vln	H. M. V. P 1223

THE SONGS OF SADĀSHIVĀ BRAHMENDRĀ
LES CHANTS DE SADĀSHIVĀ BRAHMENDRĀ

Sadāshivā Brahmendrā who lived at the end of the 17th century was a celebrated philosopher and musician. The words of his songs are written in a Sanskrit of beautiful simplicity. A temple to his memory stands on the banks of the Cauvery River in Nerur.

Sadāshivā Brahmendrā, qui vécut à la fin du xvii^e siècle, était un philosophe et un musicien célèbre. Ses chants sont écrits en un sanskrit d'une admirable simplicité. Un temple à sa mémoire s'élève sur les bords de la rivière Cauvery dans le Nerur.

1. Bhajā ré Gopālam (Rāgā Hindola)	Pattamal (D. K.)	Vln Mridangā	Columbia GE 6173
2. Mānasā sanchārā ré (Rāgā Sama)	Rājam Pushpavanam	Id.	Columbia GE 802
3. Id.	Shrīnivāsā Iyer, Semmangudi	Id.	Twin FF 6781
4. Id.	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8989
5. Nahi ré nahi shankā (Rāgā Mohanam)	Shrīnivāsā Iyer, Semmangudi	Vln Mridangā	H. M. V. P 12502
6. Gayati Vanamālī	Venkatarāma Iyer	Id.	H. M. V. N 18740

THE SONGS OF SHRĪNIVĀSĀ IYENGAR, RAMNĀD
LES CHANTS DE SHRĪNIVĀSĀ IYENGAR, RAMNĀD

Shrīnivāsā Iyengar of Ramnād (1860-1920), composed songs in Telugu and Sanskrit. He was a great scholar and vocalist. His teacher was Patnam Subrahmanya Iyer.

Shrīnivāsā Iyengar de Ramnād (1860-1920) composa des chants en télougou et en sanskrit. Grand érudit et grand chanteur, élève de Patnam Subrahmanya Iyer.

1. Era nāpai (Varnam) (Rāgā Todī)	Lakshmī Nārāyaṇā Iyer, Tanjore	Vln Mridangā	Twin FT 6450
2. Kummaravānīki (Rāgā Khamās)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 124
3. Marulu Konnadhira (Rāgā Khamās)	Nārāyaṇā Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 984
4. Nee kelana (Rāgā Dēvā-Manoharī)	Rāmānujā Iyengar, Ariyakudī	Vln Mridangā	Columbia A 130
5. Paramā Pavanā Rāmā (Rāgā Pūrvī-Kalyāṇī)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 124

6. Paramā Pavanā Rāmā (Rāgā Pūrvi-Kalyānī)	Nārāyaṇā Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 251
7. Parulasévā (Rāgā Natā-Bhairavī)	Chellam Iyengar (D.), Salem	Vln Mridangā	Columbia GE 6361
8. Sāmajavaradā (Rāgā Shuddhā-Sāvērī)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 130
9. Saraguṇā pālimpa (Rāgā Kédārā-Gaulā)	Subbulakshmī (M. S.)	Id.	Columbia N 18685
10. Shrī Raghukulā nidhim (Rāgā Hussenī)	Narayaṇā Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 985
11. Shrī Venkatēsham (Rāgā Toḍī)	Palayur Brothers	Vln Mridangā	Columbia GE 604

THE SONGS OF SUDHĀNANDĀ BHĀRATĪ LES CHANTS DE SUDHĀNANDĀ BHĀRATĪ

Sudhānandā Bhāratī lives in the Pondicherry Ashram and has written the text of many songs, though not the music.

Sudhānandā Bhāratī, poète contemporain, vit à l'ermitage de Pondichéry. Il a écrit le texte de plusieurs chants, mais leur musique n'est pas de lui.

1. Alli Malaruda damma (Rāgā Hussēnī)	Vasantākokilam (N. C.)	Tānpūrā Vln	H. M. V. N 28042
2. Arul purivāi (Rāgā Hamsadhvani)	Subbulakshmī (M. S.)	Vln Mridangā	H. M. V. N 18364
3. Eppadipādinero (Rāgā Karnātakā-Dévā gāndhārī)	Pattammal (D. K.)	Id.	Columbia GE 6297
4. Inda varam (Rāgā Karaharapriyā)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18207
5. Jankarashruti (Rāgā Pūrvi-Kalyānī)	Subbulakshmī (M. S.)	Id.	H. M. V. N 18364
6. Kanneduthāgilum (Rāgā Simhendra- Madhyamā)	Id.	Id.	H. M. V. N 18218
7. Thi Hikum chentanizhai (Rāgā Virutham)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18259
8. Varuvano Vanakkuyilē	Id.	Id.	H. M. V. N 18249

THE SONGS OF SHYĀMĀ SHĀSTRĪ

LES CHANTS DE SHYĀMĀ SHĀSTRĪ

Shyāmā Shāstrī was born at Tiruvarur in the Tanjore district in 1763. His songs have simple words and are few in number, but their musical and emotional value is considerable. He is regarded, with Tyāgarājā and Muthuswāmī Dikshitar, as one of the three great song composers of South India. He died in 1827.

Shyāmā Shāstrī, qui naquit en 1763 à Tiruvarur dans le district de Tanjore, composa quelques chants au texte simple, mais d'une grande valeur musicale et très émouvants. Considéré comme l'un des trois grands compositeurs de l'Inde méridionale avec Tyāgarājā et Muthuswāmī Dikshitar. Mort en 1827.

1. Himadrisuté (Rāgā Kalyāṇi)	Veenai Dhanam (Viṇā)	Solo	Columbia GE 913
2. Kanaka Saila (Rāgā Punnāgā-Varāli)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8981
3. Nannubrova (Rāgā Lalitā and/et Paraj)	Veenai Dhanam (Viṇā)	Solo	Columbia GE 913
4. Nannubrova (Rāgā Todī)	Subrahmanya Iyer, Musiri	Vln Mridangā	Columbia LBE 63

THE SONGS OF SUBRAHMANYA BHĀRATĪ

LES CHANTS DE SUBRAHMANYA BHĀRATĪ

Subrahmanya Bhāratī, who died about 1925, was one of the great poets of Indian nationalism.

Subrahmanya Bhāratī, qui mourut en 1925, fut un des grands poètes du mouvement nationaliste de l'Inde.

1. Asaikonden vandé	Vasantākokilam (N. C.)	Vln Mridangā	H. M. V. N 18217
2. Senthamizh nadu (A patriotic song/Chant patriotique)	Subbulakshmi (M. S.)	Id.	H. M. V. N 28050
3. Theyilai thottathilē (A national song/Chant national)	Subrahmanya Iyer, Musiri	Id.	Columbia LBE 65
4. Yamarinda (Virutham)	Subbulakshmi (M. S.)	Id.	H. M. V. N 28050

THE SONGS OF SUBRAHMANYA IYER, PATNAM

LES CHANTS DE SUBRAHMANYA IYER PATNAM

Subrahmanya Iyer, Patnam (1845-1902) is a composer of songs in Telugu. He studied music with his uncle, Melattur Gaṇapati Shāstrī. He first lived in Tiruvayar, later in Madras.

Subrahmanya Iyer Patnam (1845-1902), qui étudia la musique avec son oncle Melattur Gaṇapati Shāstri, est l'auteur de chants en télougou. Vécut d'abord à Tiruvayar, puis à Madras.

1. Etu namminā (Rāgā Sāvéri)	Rāmānujā Iyengar, Ariyakudī	Vln Mridangā	Columbia A 122
2. Marivéré dikka (Rāgā Shanmukhapriyā)	Shrinivāsa Iyer, Semangudi	Id.	Twin FF 6939
3. Id.	Sarasvatī Bāi (C.)	Id.	H. M. V. ES 4 12 in./30 cm
4. Nee padamūlé gatiyané (Rāgā Navarasa-Kānnaḍā)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 129
5. Ninu jusi (Rāgā Sowrāshtrā)	Id.	Id.	Columbia A 129

THE SONGS OF SVĀTĪ TIRUNAL

LES CHANTS DE SVĀTĪ TIRUNAL

Svāti Tirunal (1813-1847) was Mahārājāh of Travancore. He wrote songs in Sanskrit Malayalam and several other languages. He died young, leaving several books of verse and many beautiful songs.

Svāti Tirunal (1813-1847) était Mahārājāh de Travancore. Composa des chants en sanskrit, en malayalam et en plusieurs autres langues. Mourut jeune, laissant plusieurs recueils de vers et de nombreux chants d'une grande beauté.

1. Mandaradharā (Rāgā Toḍī)	Ānantālakshmi Satha Gopan	Vln Mridangā	H. M. V. N 18375
2. Padmanabha Pāhi (Rāgā Hindolā)	Kamalā Krishnamurthy	Id.	Columbia GE 6388
3. Sārasā Suvādanā (Rāgā Kalyāṇī)	Ānantālakshmi Satha Gopan	Id.	H. M. V. N 18308
4. Shankarā Shri (Rāgā Hamsānandī)	Ānantālakshmi Satha Gopan	Id.	H. M. V. N 18375
5. Sarasijanābhā (Rāgā Toḍī)	Vasantā Kumārī (M. L.)	Id.	Columbia GE 6313
6. Sarojanābhā (Rāgā Chakravākam)	Krishnā Iyer (V. V.) Mayāvaram	Id.	H. M. V. N 28040
7. Smarājanakā (Rāgā Bihāg)	Shrinivāsa Iyer, Sémangudi	Id.	H. M. V. P 12502
8. Id.	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 6261
9. Vandé sadā (Rāgā Navarasa-Kānnaḍā)	Krishnā Iyer (V. V.) Mayāvaram	Vln Mridangā	H. M. V. N 28040

THE SONGS OF THĀYUMĀNVAR

LES CHANTS DE THĀYUMĀNVAR

Thāyumānvar is a 15th century Tamil saint and author of devotional songs.
Thāyumānvar, saint tamil du xve siècle, auteur de chants spirituels.

1. Andamudi thannilo (Rāgā Toḍi)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 3563
2. Avananri oranuvum (Rāgā Dhānyasi and/et Sāvērī)	Rāmānujā Iyengar, Ariyakudi	Id.	Columbia A 119
3. Pannēnukana (Rāgā Bhairavī)	Shanmukhā Vadivoo	Id.	H. M. V. P 1243
4. Sollanadir chatrum	Id.	Id.	H. M. V. P 5949

THE SONGS OF TYĀGARĀJĀ

LES CHANTS DE TYĀGARĀJĀ

Tyāgarājā (1767-1847) is a very celebrated poet, saint and musician of South India. He was born at Tiruvarur near Tanjore in 1767 of a family of Telugu Brahmanās. He settled down in Tiruvayar, studied Sanskrit and music, and led an ascetic life. He composed a vast number of songs and two music dramas. He had a profound influence on the development of South Indian music and invented a number of new modes (rāgās).

Tyāgarājā (1767-1847), saint, musicien et poète très célèbre de l'Inde méridionale. Naquit en 1767 à Tiruvarur, près de Tanjore, d'une famille de brahmanes télougous. S'établit à Tiruvayar, où il étudia le sanscrit et la musique, tout en menant une vie ascétique. Composa un nombre considérable de chants et deux drames musicaux. Eut une profonde influence sur le développement de la musique de l'Inde méridionale; on lui doit quantité de nouveaux modes (rāgās).

1. Alakalalla (Rāgā Madhyamādi)	Rāmānujā Iyengar, Ariyakudi	Vln Mridangā	Columbia A 114
2. Ammarāvamma (Rāgā Kalyāṇī)	Kittappā (S. G.)	Id.	Columbia LBE 53
3. Anurāgamu (Rāgā Saravasti)	Maṇi Iyer, Madura	Id.	Columbia GE 632
4. Anupamagunāmubudhi (Rāgā Atāṇā)	Rāmānujā Iyengar Ariyakudi	Id.	Columbia A 114
5. Brova Bāramā (Rāgā Bahudari)	Veenāi Dhanam	Solo	Columbia GE 982
6. Chalamelārā (Rāgā Mārgā-Hindolā)	Rādhā and/et Jayalakshmi	Id.	H. M. V. N 28517
7. Chethulara (Rāgā Bhairavī)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 603

8. Darini Telusu konti (Rāgā Shuddhā-Sāvēri)	Maṇi Iyer, Madurā	Vln Mridangā	Columbia GE 805
9. Datchu ko valana (Rāgā Toḍi)	Krishnamurthi Shāstrigal, Budalur (Gottuvādyam)	Id.	Columbia BA 403
10. Dinamani Vamshā (Rāgā Hari-Kāmbhojī)	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 167
11. Id.	Rāmānujā Iyengar, Ariyakudi	Vln Mridangā	Columbia A 128
12. Dunmārgā (Rājā Ranjani)	Maṇi Iyer, Madurā	Id.	Columbia GE 6080
13. Edutanilachitē (Rāgā Shankarābha- ranam)	Rājagopālā Sharmā (T.) Turaiyur	Id.	H. M. V. HT 110 12 in./30 cm
14. Elāvataramu (Rāgā Mukhārī)	Rāmānujā Iyengar, Ariyakudi	Id.	Columbia A 128
15. Elavataramu (Rāgā Mukhārī)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18816
16. Emi Jēsitē (Rāgā Toḍi)	Sanjivā Rao, Palladam (Flute)	Id.	Columbia LBE 38
17. Entavedukontu (Rāgā Sarasvatī Manohārī)	Sathakopan (V.V.)	Id.	Columbia GE 6287
18. Entā Bhagyamo (Rāgā Sārangā)	Rāmānujā Iyengar, Ariyakudi	Id.	Columbia ES 5 12 in./30 cm
19. Enta Nerchina (Rāgā Shuddhā- Dhanyasi)	Pattammal (D. K.)	Id.	Columbia GE 6203
20. Entara (Rāgā Hari-Kāmbhojī)	Sanjivā Rao, Palladam	Id.	Columbia GE 969
21. Entuku Dayaradu (Rāgā Toḍi)	Lakshmi Nārāyaṇā Iyer, Tanjore	Id.	Twin FT 6516
22. Etāvunarā (Rāgā Kalyāṇī)	Shrīnivāsā Iyer Semmangudi	Id.	Columbia VE 62
23. Évara madukudurā (Rāgā Kalyāṇī)	Vasantā Kumārī (M. L.)	Id.	Columbia GE 6394
24. Evarani (Rāgā Nādāchintāmani)	Coimbatore Thāyi	Id.	H. M. V. P 1211
25. Evarani (Rāgā Nādā-chintāmani.)	Mahālingam (T.R.) (Flt)	Tānpūrā Vln	Columbia GE 6505
26. Evarani (Rāgā Devatāmritā- varshāni)	Subrahmanya Iyer, Deshmangalam (Viṇā)	Solo	Columbia BA 404

27. Evarani (Rāgā Devatāmritā- varshāni)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 603
28. Evarani (Rāgā-Nādā chintāmani)	Kittappā (S. G.)	Id.	Columbia GE 978
29. Evari Māta (Rāgā Kāmbhoji)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 106
30. Id.	Sanjivā Rao, Palladam (Flt)	Id.	Columbia BEX 2 12 in./30 cm
31. Evariki Telusunu (Rāgā Dhanyasi)	Vaidhyanāthā Bhagavatar	Id.	Columbia GE 6300
32. Giripai nelā (Rāgā Sāhanā)	Sanjivā Rao, Palladam (Flt)	Id.	Columbia GE 966
33. Evarurā (Rāgā Mohanam)	Rājagopālā Sharmā (T.), Turaiyur	Id.	H. M. V. HT 106 12 in./30 cm
34. Gītārthamu (Rāgā Surati)	Kittappā (S. G.)	Id.	Columbia LBE 14
35. Gītārthamu (Rāgā Surati)	Subrahmanyam Pillai & Brothers, Thiruvizhimizhalai (Nāgasvaram)	Ottu Tavil	Columbia GE 232
36. Hari Nenendu (Rāgā Karnatakā-bihāg)	Subrahmanya Pillai, Chittoor	Vln Mridangā	Columbia LBE 88
37. Hecharikā (Rāgā Yadukulā- Kāmbhoji)	Subrahmanyam Pillai & Brothers, Thiruvizhimizhalai (Nāgasvaram)	Ottu Tavil	Columbia GE 147
38. Intasowkyamani (Rāgā Kāpī)	Chowdiah (T.), Mysore	Mridangā	Columbia GE 921
39. Inta Kannananthamē (Rāgā Bilahari)	Rājamanikam Pillai (Vln)	Mridangā Vln Drone	Columbia CA 1365
40. Kaddanavarikē (Rāgā Todī)	Vasantākokilam (N. C.)	Vln Mridangā	H. M. V. N 18817
41. Kālaharaṇā (Rāgā Shuddhā Sāvéri)	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 593
42. Kaligiuntē (Rāgā Kiravāṇī)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 970
43. Karunā Samudrā (Rāgā Dēvā-Gāndhāri)	Lakshmi Nārāyaṇā Iyer, Tanjore	Id.	H. M. V. N 8640

44. Koluvai Yunnadé (Rāgā Bhairavī)	Gopālākṛishṇā Iyer, Marungapuri (Vln)	Mridangā	Columbia CA 618
45. Kommarovaniki (Rāgā Khamās Javāli)	Krishnamurthy Shāstrigal Budalur (Gottuvādyam)	Id.	Columbia BA 406
46. Kopametula (Rāgā Shuddhā Dhānyasi)	Pattammal (D. K.)	Vln Mridangā	Columbia GE 6203
47. Kripā juchutaku (Rāgā Chhayā tarranginī)	Subrahmanyam Pillai & Brothers, Thiruvizhimiz- halai (Nāgasvaram)	Ottu	Columbia GE 713
48. Kshīra Sāgara Sayanā (Rāgā Dēvā-Gandhāri)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 1208
49. Id.	Rājā Iyengar (B. S.)	Vln Mridangā Harmonium	Columbia CA 530
50. Kshīrā Sāgarā (Rāgā Dēvā-Gāndhāri)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 968
51. Mānasā Etulortuné (Rāgā Malaya-mārutā)	Késavā Bhagavatār (K. V.)	Id.	Twin FT 16031
52. Mānasā Shri Rāmā (Rāgā Esa-Manohari)	Subrahmanyam Pillai & Brothers, Thiruvizhimizh- alai (Nāgasvaram)	Ottu Tavil	Columbia GE 153
53. Manasu Svādhinā (Rāgā Shankarābharanam)	Nārāyanā Iyengar (K. S.) (Gottuvādyam)	Vln Mridangā	Columbia GE 872
54. Id.	Sanjivā Rao, Palladam (Flt)	Solo	Columbia GE 992
55. Merusamānā (Rāgā Mayamalava- Gaulā)	Chodwiah (T.), Mysore	Mridangā	Columbia GE 593
56. Mohanarāmā (Rāgā Mohanam)	Vishvanāthā Iyer, Mahārājāpuram	Vln Mridangā	H. M. V. N 18813
57. Mundu Vēnukā (Rāgā Darbār)	Parthasarathy (S. V.)	Id.	Columbia GE 6305
58. Nāda tanumanisam (Rāgā Chittaranjani)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 18964
59. Id.	Maṇi Iyer, Madurā	Vln Mridangā	Columbia GE 6347

60. Nāgumomuganélémi (Rāgā Abéri)	Rājā Iyengar (B. S.)	Vln Mridangā Ghatam	Columbia CA 557
61. Id.	Subrahmanya Iyer, Musiri	Vln Mridangā	Columbia LBE 30
62. Nammi Vachina (Rāgā Kalyāṇī)	Vaidhyanāthā Bhagavatār, Chembai	Id.	Columbia LBE 100
63. Nata Jana (Rāgā Simhendra- Madhyamam)	Sanjivā Rao, Palladam (Flt)	Id.	Columbia GE 970
64. Nee Bhaktibhāgyasutā (Rāgā Jaya-Manohari)	Nārāyaṇā Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia VE 41
65. Nee bhajanā gānā (Rāgā Nāyaki)	Kumārī Lakshmi	Vln Mridangā Ghatam	H. M. V. N 28559
66. Nee Dayarāda (Rāgā Vasantā-Bhairavi)	Vasantākokilam (N. C.)	Vln Mridangā	H. M. V. N 18816
67. Nee Nāmārupāmulaku (Rāgā Sourāshtrā)	Rāmaswāmī, Sembanarkovi (Nāgasvaram)	Ottu Tavil	H. M. V. P 1469
68. Nenarunchinaunu (Rāgā Mālavī)	Veenai Dhanam (Viṇā)	Solo	Columbia GE 983
69. Nidhishālā (Rāgā Kalyāṇī) (pt. 1 & 2)	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 6148
70. Nijamaramamū lanu (Rāgā Umābharanam)	Subrahmanyam Pillai & Brothers, Thiruvizhimiz- halai (Nāgasvaram)	Ottu Tavil	Columbia GE 153
71. Id.	Veenai Dhanam (Viṇā)	Solo	Columbia GE 982
72. Ninnu Viṇā (Rāgā Navarasā Kānnadā)	Mahālingam (T. R.) (Flt)	Vln Mridangā	Columbia GE 6274
73. Niravadi Sukhadā (Rāgā Ravi-Chandrikā)	Rājaratnam Pillai (T. N.) (Nāgasvaram)	Ottu Tavil	Columbia CA 731
74. Nityā Rūpā (Rāgā Darbār)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 969
75. Odanu jaripé (Rāgā Sāranga)	Kannamma (S.K.)	Orch.	H. M. V. N 28572

76. Orajooobu (Rāgā Kāṇṇaḍā-Gaulā)	Mani Iyer, Madura	Vln Mridangā	Columbia GE 6080
77. Pāhi Rāma (Rāgā Yadukulā- Kāmbhoji)	Subrahmanya Iyer, Id. Musiri		Columbia LBE 83
78. Pakkalanilabadi (Rāgā Karaharapriyā)	Rājagopālā Sharmā, Id. Turiyur		H. M. V. HT 105 12 in./30 cm
79. Palukavémīna (Rāgā Pūrnā-Chandrikā)	Subrahmanya Pillai & Brothers, Thiruvizhimizh- alai (Nāgasvaram)	Ottu Tavil	Columbia GE 713
80. Paralokā bhayā (Rāgā Mandari)	Lakshmī Nārāyaṇā Iyer, Tanjore	Vln Mridangā	Twin FT 6451
81. Paramātmudu (Rāgā Vagadishvarī)	Shankara Shāstri, Ēmani (Viṇā)	Mridangā	H. M. V. N 18928
82. Paramukha mélara (Rāgā Surati)	Lakshmī Nārāyaṇā Iyer, Tanjore	Vln Mridangā	Twin FT 6451
83. Paridānamichité (Rāgā Bilahārī)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 120
84. Pattividuvarādu (Rāgā Manjarī)	Shrīnivāsā Iyer, Semmangudi	Id.	Twin R 6986
85. Rāga sudhā rasā (Rāgā Andolikā)	Kittappā (S. G.)	Id.	Columbia GE 962
86. Raghuvaranannu (Rāgā Pantu-Varālī)	Vaidhyānāthā Bhagavatar, Chembai	Id.	Columbia LBE 40
87. Rakshabettaré (Rāgā Bhairavī)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 18945
88. Rāma Bāna (Rāgā Sāvéri) (pt. 1 & 2)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 1214
89. Ramābhirāma (Rāgā Dhanyāsi)	Rājagopāla Sharmā (T.), Turaiyur	Id.	Columbia GE 6316
90. Rāma nannu (Rāgā Harikāmbhoji)	Pattammal (D. K.)	Id.	Columbia GE 6339
91. Id.	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 6175
92. Rāmaneevé (Rāgā Nārāyani)	Rādhā and/et Jayālakshmī	Vln Mridangā	H. M. V. N 18839

93. Rāmaneevé (Rāgā Nārāyani)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 18964
94. Rāmā ninné (Rāgā Hussēni)	Rāmānujā Iyengar, Ariyakudi	Vln Mridangā	Columbia A 116
95. Id.	Rāja Iyengar (B.S.)	Id.	Columbia CA 953
96. Id.	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8981
97. Rāmā Nipai (Rāgā Kedāram)	Subrahmanyam Pillai & Brothers, Thiruvizhimiz- halai (Nāgasvaram)	Id.	Columbia GE 147
98. Rāma niyedā (Rāgā Karaharāpriyā)	Rāmānujā Iyengar, Ariyakudi	Vln Mridangā	Columbia A 116
99. Id.	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 225
100. Rāmani samānā (Rāgā Karaharāpriyā)	Veenai Dhanam (Viṇā)	Solo	Columbia GE 983
101. Ranidhi (Rāgā Manirangu)	Subrahmanya Pillai, Chittoor	Vln Mridangā	Columbia GE 6115
102. Sadbhaktiyu gala (Rāgā Ānandā-Bhairavī)	Rāmānujā Iyengar, Ariyakudi	Id.	Columbia ES 5 12 in./30 cm
103. Sāmajavara gamana (Rāgā Hindolā)	Subrahmanya Pillai, Chittoor	Id.	Columbia LBE 86
104. Id.	Krishnamurthy Shāstrigal, Budalur (Gottuvādyam)	Id.	Columbia BA 406
105. Shivé Pāhimām (Rāgā Kalyāṇī)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18552
106. Sītāmmā (Rāgā Vasantā)	Lakshmī Nārāyaṇā Iyer, Tanjore	Id.	H. M. V. N 8640
107. Id.	Vishvanāthā Iyer, Mahārājāpuram	Id.	H. M. V. N 18838
108. Shrikanthā (Rāgā Bhavāpriyā)	Shrīnivāsā Iyer, Semmangudi	Id.	Twin FF 6681
109. Shrī Nārādā nādā (Rāgā Kāṇṇadā)	Veenai Dhanam (Viṇā)	Solo	Columbia GE 576
110. Shringarinchukonny (Rāgā Surati) from/de Nandar Charitram)	Kannamma (S. K.)	Orch.	H. M. V. N 28572

111. Shri Raghukulā (Rāgā Hamsadhvani)	Maṇi Iyer, Madurā	Vln Mridangā	Columbia GE 632
112. Shri Raghuvārā (Rāgā Bhairavī)	Veenai Dhanam (Vinā)	Solo	Columbia GE 981
113. Shri Rāmā Jaya Rāmā (Rāgā Yadukulā- Kāmbhoji)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 1815
114. Sujanā jivanā (Rāgā Khamas)	Bangalore Thāyi	Id.	H. M. V. P 5259
115. Sundarēshvaruni (Rāgā Shankarābharṇam)	Gopālākriṣṇnā Iyer (T. S.)	Id.	H. M. V. N 28523
116. Sundarī (Rāgā Kalyāṇī)	Vishvanāthā Iyer, Mahārājapurām	Id.	H. M. V. N 18631
117. Sundarinnindarulo (Rāgā Begaḍā)	Vasantākokilam (N. C.)	Id.	H. M. V. N 28575
118. Svamiku Sari (Rāgā Begaḍā)	Rājamanikam Pillai (Vln)	Mridangā Vln Drone	Broadcast GR 2426
119. Svararāgasudhā (Rāgā Shankarābha- ranam)	Subrahmanya Iyer, Deshmangalam	Solo	Columbia BA 402
120. Id.	Subrahmanyam Pillai & Brothers, Thiruvizhimiz- halai (Nāgasvaram)	Ottu Tavil	Columbia GE 134
121. Telisi Rāmā (Rāgā Purnā-Chandrikā)	Maṇi Iyer, Madurā	Vln Mridangā	Columbia GE 6347
122. Toli janma (Rāgā Bilahārī)	Rājam Pushpavanam	Id.	Columbia GE 802
123. Thsāla Kalla (Rāgā Arabī) (pt. 1 & 2)	Shrinivāsā Iyer, Semmangudi	Id.	Columbia A 131
124. Undēdi Rāmudu (Rāgā Hari-Kāmbhoji)	Vishvanāthā Iyer, Mahārājapuram	Id.	H. M. V. N 18838
125. Upachāramu (Rāgā Bhairavī)	Ānantālakshmī Satha Gopān	Id.	H. M. V. N 28576
126. Id.	Késavā Bhagavatār (K. V.)	Id.	Twin FT 2122
127. Vararagulayā	Kumārī Lakshmī	Id.	H. M. V. N 28559
128. Vāsudēvāyani (Rāgā Kalyāṇī)	Bālāsūbrahma- nyam (G. N.)	Id.	H. M. V. HT 123 12 in./30 cm
129. Vēṇu gānā (Rāgā Kedārā-Gaulā)	Késavā Bhagavatār (K. V.)	Id.	Twin FT 2122

130. Vidumu Saya (Rāgā Karaharāpriyā)	Nārāyanaswāmī Iyer, Pudukottai (Vln)	Mridangā	H. M. V. P 66
131. Viṇārādanā (Rāgā Dēvā-Gāndhārī)	Subrahmanya Iyer, Deshmangalam (Viṇā)	Solo	Columbia BA 404
132. Vinatā sūtā (Rāgā Hari-Kāmbhoji)	Rājagopālā Sharma (T.) Turaiyur	Vln Mridangā	H. M. V. HT 105 12 in./30 cm
133. Yé Rāmuni (Rāgā Vakulabharana)	Subrahmanya Pillai, Chittoor	Id.	Columbia GE 6289
134. Yochanā Kamalā (Rāgā Darbār)	Rājaratnam Pillai (T. N.) (Nāgasvaram)	Ottu Tavil	Columbia CA 731

THE SONGS OF VASUDÉVĀCHĀRYĀ LES CHANTS DE VASUDÉVĀCHĀRYĀ

Vasudévāchāryā is a song composer now about 80 years of age. He is chief musician at the court of Mysore.

Vasudévāchāryā est un compositeur contemporain. Agé de quatre-vingts ans environ. Principal musicien de la cour de Mysore.

1. Brochévaru (Rāgā Khamās)	Subbulakshmi (M. S.)	Vln Mridangā	H. M. V. N 28557
2. Palukavadémiré (Rāgā Dēvā-Manohari)	Rājā Iyengar (B. S.)	Vln Mridangā Harmonium	Columbia CA 1273
3. Parakēlanaiya (Rāgā Samā)	Rājā Iyengar (B. S.)	Id.	Columbia CA 1273
4. Shrīmadadi Tyāgarājā (Rāgā Mālikā)	Rājā Iyengar (B. S.)	Id.	Columbia CA 1273

THE SONGS OF VÉDĀNĀYAKAM PILLAI LES CHANTS DE VÉDĀNĀYAKAM PILLAI

Védānāyakam Pillai (1824-1889) was one of Gopālā Krishnā Bhārati's disciples. He is said to have composed more than one thousand devotional songs (Kīrtanās) in Tamil. He was a Christian.

Védānāyakam Pillai (1824-1889) fut l'un des disciples de Gopālā Krishnā Bhārati. Passe pour avoir écrit plus d'un millier de chants spirituels (kīrtanās) en tamīl. Était chrétien.

1. Innamum Tāmatamen (Rāgā Mālikā)	Kumbakonam Brothers	Vln Mridangā	Columbia GE 6375
2. Karuṇāmay nidhiyé (Rāgā Hindola)	Bālāsubrahma- nyam (G. N.)	Id.	H. M. V. HT 124 12 in./30 cm

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| 3. Nalla sakunam
(Rāgā Shanmukhā-Priyā) | Bālāsubrahma-
nyam (G. N.) | Vln
Mridangā | H. M. V.
HT 124
12 in./30 cm |
| 4. Ninaippathappothu
(<i>Tamil</i>) | Pattammal (D. K.) | Id. | Columbia
GE 6161 |
| 5. Sonnadellam
(Rāgā Karaharapriyā) | Rājam (S.),
Mayāvaram | Id. | Columbia
GE 6387 |

THE SONGS OF VEENAI KUPPIA

LES CHANTS DE VEENAI KUPPIA

Veenai Kuppia (c. 1850) was a musician and song composer from Tiruvorrigur near Madras. He was the father of Tiruvorrigur Tyāgayyar.

Veenai Kuppia, qui vivait vers 1850, était un musicien et compositeur de chants de Tiruvorrigur, près de Madras. Père de Tiruvorrigur Tyāgayyar.

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| 1. Vināyakā
(Rāgā Hansadhvani)
(<i>Telugu</i>) | Rādhā and/et
Jayalakshmī | Vln
Mridangā | H. M. V.
N 1839 |
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PART III
FOLK AND TRIBAL MUSIC

TROISIÈME PARTIE
MUSIQUE POPULAIRE ET DE TRIBUS

FOLK SONGS

CHANTS POPULAIRES

India has an immense folklore; each tribe, each social or professional group maintains its traditions and preserves songs and dances which are sometime of great antiquity and originality. Unfortunately, not even a rough survey of these riches has so far been made, and in the very few songs that have been recorded the original form and accompaniment have often been altered.

L'Inde possède un immense folklore, chaque tribu, chaque groupe social ou professionnel y gardant ses traditions et conservant ses chants et ses danses, qui sont parfois très anciens et originaux. Malheureusement un inventaire, même sommaire, de ce folklore reste encore à faire, et dans les rares chants enregistrés la forme et l'accompagnement qu'ils avaient à l'origine ont été souvent altérés.

KATHĀKALI

(Malabar dance-drama)
(Drame dansé de Malabar)

	Perfomed by Joué par	Accompaniment Accompagnement	
1. Kandivar Kuzhalai (<i>Malayalam</i>)	Lalitha Bāi K. B.	Orch.	H. M. V. N 8893
Shankarā Jayā (<i>Malayalam</i>)	Id.	Id.	
2. Kandal ethrayum (<i>Malayalam</i>)	Id.		H. M. V. N 8907
Kanjadhalayatha (<i>Malayalam</i>)	Id.		
1. Kathākali Kēli Kotta (<i>Malayalam</i>)	Gopināth's Party	Orch.	H. M. V. N 18958
Id. (pt. 2)	Id.	Id.	
2. Unarunara (<i>Malayalam</i>)	Id.	Flt Reed drone/ Hautbois Mridangā Kartālā	H. M. V. N 8916

BENGALI FOLK SONGS

CHANTS POPULAIRES EN BENGALI

ABBASUDDIN AHMED

Born in 1905 in Cooch Behar in Bengal. He studied with Ustad Jamiruddin Khān, and later with Kazi Nazrul Islam. He collected many songs from the

rich folklore of North Bengal. Employed from 1942 by the Government of Bengal, he is now additional song publicity organizer of the Government of East Bengal (Pakistan).

Né en 1905 dans le Cooch Bear, au Bengale. Il a travaillé avec Ustad Jamiruddin Khān, puis avec Kazi Nazrul Islam. A recueilli beaucoup de chants appartenant au riche folklore du Bengale. Entré en 1942 au service du gouvernement du Bengale, il est maintenant assistant pour l'organisation de la propagande en faveur du chant, près le gouvernement du Bengale Oriental (Pakistan).

	Style of song Style	Accompaniment Accompagnement	
1. Āgē jānlé toré (Bengali) by/par Jasimuddin	Bhātiālī	Harmonium Flt Mandolā Tablā	H. M. V. N 7392
Jārē āghāt hānli (Bengali) by/par Jasimuddin	Id.	Id.	
2. Torā ké ké jābi (Bengali) by/par Jasimuddin	Village song/ Chant de village	Ekatārā Tablā Harmonium Mandolā	H. M. V. N 7484
Gangéra kularé gélo (Bengali) by/par Jasimuddin	Bhātiālī	Flt Tablā Ekatārā	
3. Āgā nāyē dubudubu (Bengali) (Tradit.)		Dotārā Flt Tablā Kartālā	H. M. V. N 17332
Fāndé padīā bagā kāndé (Bengali) (Tradit.)	Bhāo-aiyā, Love song/Chant d'amour	Id.	
4. Nāo sādīā dé (Bengali) by/par Girin Chakravarty	Song of racing boat-men/Chant de bateliers de course	Id.	H. M. V. N 27055
Mayura pankhi nauka (Bengali) by/par Girin Chakravarty	Bhāo-aiyā, Love song/Chant d'amour	Id.	
5. O morā chāndaré (Bengali) by/par Abdul Karīm	Bhātiālī	Id.	H. M. V. N 27143
Torshā nadi (Bengali) by/par Abdul Karīm		Id.	

6. Gururā padé prēmābhakti (<i>Bengali</i>) (Tradit.)	Murshidi song, in praise of the spiritual guide/ Chant Murshidi, louange au guide spirituel	Dotārā Flt Tablā Kartālā	H. M. V. N 27286
O mana Guru bhaja ré (<i>Bengali</i>) (Tradit.)	Id.	Id.	
7. O parānér mājhi (<i>Bengali</i>) by/par Ashutosh Chowdhury Konā khāné jāo bāiā (<i>Bengali</i>) by/par Ashutosh Chowdhury	Song of the sāmpān (heavy boat)/ Chant du sampan (bateau lourd) Bhātālā	Id. Id.	H. M. V. N 27313
8. Parērā adhina Kairāsé (<i>Bengali</i>) (Tradit.) Prānēra bandhuré (<i>Bengali</i>) (Tradit.)	Bhāo-aiyā	Id. Id.	H. M. V. N 27431
9. Tomārā lāgiā ré kālā (<i>Bengali</i>) (Tradit.) Sūnā lo Rādhikā (<i>Bengali</i>) (Tradit.)		Id. Id.	H. M. V. N 27503
10. Oi nā rūpé nayanā dié (<i>Bengali</i>) by/par Jasimuddin Sonārā baranī kannyā (<i>Bengali</i>) by/par Jasimuddin		Id. Id.	H. M. V. N 27545
11. Shonā lalitē o bishākhā (<i>Bengali</i>) (Tradit.) Shyāmerā bānshi bājé lo (<i>Bengali</i>) (Tradit.)		Id. Id.	H. M. V. N 27632

KANARESE POPULAR SONGS CHANTS POPULAIRES EN IDIOME DU KANARA

1. Subhas Bose Lavani (<i>Kanarese</i>) Nehru Patel Lavani (<i>Kanarese</i>)	Kāmadā Lavani Sahityā Sanghā Id.	Mridangā Kartālā Id.	H. M. V. N 18405
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MALAYALAM FOLK SONGS
CHANTS POPULAIRES EN MALAYALA

1. Cheekithirukiya (<i>Malayalam</i>)	Janāmmā and/et Bālakrishna Menon	Orch.	H. M. V. N 8902
Thamburathiyuda (<i>Malayalam</i>)	Id.	Id.	
2. Vada vadanalai (<i>Malayalam</i>)	Id.	Id.	H. M. V. N 8924
Mukkannan (<i>Malayalam</i>)	Id.	Id.	

MANIPURI FOLK SONGS
CHANTS POPULAIRES EN MANIPURI

	Sung by Chanté par	Accompaniment Accompagnement	
1. Jadi jabigo (<i>Manipuri</i>)	Ibempisak Dévī	Kholā Harmonium Kartālā	Columbia GE 7101

MARATHI FOLK SONGS
CHANTS POPULAIRES EN MARATHI

1. Kāndéwarā ghé gojirwanā (<i>Marathi</i>)	Lamibāi Jadhav	Tablā Tānpūrā	Columbia GE 8116
Gaulan Kuthwarā sosū mī dhinga- nā (<i>Marathi</i>)	Id.	Id.	
Gaulan			
2. Nako Vajabuṇ murali (<i>Marathi</i>)	Shrī Hari Vishnupant Pagnis	Id.	H. M. V. N 5093
Gaulan Kāshī jauṇ mi Vrindāvanā (<i>Marathi</i>)	Id.	Id.	
Gaulan			

PUSHTO SONGS
CHANTS EN POUCHTOU

1. Lagā majanu hasé	Azim Khān	Tablā Orch.	H. M. V. N 13508
Da chā da bakhta	Id.	Id.	

2. Ché tajallī dé	Azim Khān	Tablā	H. M. V.
Da baltānā dalāsā	Id.	Orch.	N 13520
3. Dāriyā khvārī	Amir Gul	Id.	H. M. V.
Hasā munāsibā	Id.	Id.	N 13505
4. Vahā āshakā	Id.	Id.	H. M. V.
Khamā la gulazārān	Id.	Id.	N 13514

SANTĀLĪ TRIBAL MUSIC
MUSIQUE DE TRIBU EN SANTAL

1. Mahuyā boné chandā uthéché (Santali dance/Danse santal)	Shrīmatī Pramod ā	Flt Small drum/ Petit tam- bour Kartālā, Ekatārā	H. M. V. N 9732
Chuḍirā tālé nuḍirā mālā (Santali dance/Danse santal)	Id.	Id.	
2. Rāngā mātir pathé lo	Id.	Id.	H. M. V. N 9881
Tépāntarérā māthé bandhu lo	Id.	Flt Kartālā, Pātar bhépu	

TAMIL POPULAR SONGS
CHANTS POPULAIRES EN TAMIL

1. Uzhavanum Idayanum	Raghavan J. V.	Vln Mridangā Orch.	H. M. V. N 18285
Id. (pt. 2)	Id.	Id.	
2. Popular Music	Kali Ratnam & party.	Drums/ Tambours	Columbia CA 1450

PART IV
TIBETAN, NEPALI, AND SINGHALESE MUSIC

QUATRIÈME PARTIE
MUSIQUE DU TIBET, DU NÉPAL
ET DE CEYLAN

TIBETAN RECORDS

DISQUES TIBÉTAINS

The Tibetan system of music is more akin to the Chinese than to the Indian system. It has, however, a character of its own and a wonderful dramatic quality. Due to the difficulties of recording, very few records of classical Tibetan music have thus far been made.

The following selection of authentic traditional music, sung and played mainly by monks of Lhasa monasteries, should be an essential part of every record library.

Le système musical tibétain est plus apparenté au système chinois qu'à celui de l'Inde. Mais il a un caractère bien à lui et est d'une rare qualité dramatique. En raison des difficultés d'enregistrement, très peu de disques de musique classique tibétaine ont pu être édités jusqu'ici.

La sélection suivante, de musique traditionnelle authentique, chantée et jouée principalement par les moines des monastères de Lhasa, devrait constituer un élément essentiel de toute discothèque.

	Performed by Interprété par	
1. Amalai-Ho	Lhasa Orchestra/Orchestre de Lhasa	H. M. V. N 16622
Tse-Chu-Cho-Pa (The Offering of the 10th/ L'Offrande de la dime)	Monks of the Maru Monastery, Lhasa/Moines du monastère de Maru, Lhasa	H. M. V. N 16623
2. Da-We Simg-Ge (The Lion of the Moon/ Le lion de la lune) Da-We Shon-Nu (The youngest brother of the moon/Le plus jeune frère de la Lune)	Lashi, Hlakpa and Dachung of the Kyumu Lunga troupe/Lashi, Hlakpa et Dachung de la troupe Kyumu Lunga.	
3. Cha-Tshang Go-Tshang (The Nest of Birds/ Le nid d'oiseaux) Ta-La Shi-Ba (Good Luck) Bonne chance)	Lhasa Orchestra/Orchestre de Lhasa. Id.	H. M. V. N 16624
4. Tru Dzing (Boatmen's song/ Chant de bateliers) Muti-Gyal-Po (The Pearl King/ Le Roi des perles)	Kyumulunga Troupe (Lhasa) Troupe de Kyumulunga (Lhasa) Id.	H. M. V. N 16677

- | | | |
|---|--|---|
| 5. Su-Ki-Nyi-Ma
(Lady as bright as the Sun/
Dame, brillante comme le
soleil)
from a historical play/d'une
pièce historique
Dram-Du-Nyen-Kyon
(Song of Good Wishes/
Chant de souhaits)
and/et
Dru-La-Ha-Dra
(Dragon Music/
Musique de dragons) | Lhasa Orchestra/Orchestre de
Lhasa

Id. | H. M. V.

N 16678 |
| 6. Mang-Ma
(Ancient song in Five Parts/
Ancien chant en cinq par-
ties)
Gya-Lu-Se
(The Sea-Goddesses/
Les déesses de la mer) | Lhasa Orchestra/Orchestre de
Lhasa

Id. | H. M. V.

N 16679 |
| 7. Sha-Gya-Tsho Ri
and/et
Hruk-Cha-La
Ta-La-Shi-Ba (pt. 2) | Kyumulunga Troupe (Lhasa)
Troupe de Kyumulunga
(Lhasa)
Id. | H. M. V.

N 16794 |
| 8. Sonam Yangchen
Dzong-Pa Nam-Sum | Id.
Id. | H. M. V.
N 16796 |
| 9. Pa-Ma O-Ba
Sung-La Miang | Id.
Id. | H. M. V.
N 20018 |
| 10. Sung Omo-Ri
Nor-Sangyum | Id.
Id. | H. M. V.
N 20019 |
| 11. Nor-Sang 'Trang-Sum

Lha-Brang Sam-Pa | Lhasa Orchestra/Orchestre de
Lhasa

Id. | H. M. V.
N 20020 |
| 12. Nor-Sang
So-Ya-La | Id.
Id. | H. M. V.
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| 12. Ema Len-Chik
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N 20022 |

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